

JANUARY 29, 1916

TEN CENTS

THE NEW YORK CLIPPER



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NEW YORK CLIPPER

THE
OLDEST AMERICAN

THEATRICAL
JOURNAL

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NEW YORK, JANUARY 29, 1916.

VOLUME LXIII—No. 51
Price, Ten Cents.

E. H. SOTHERN TO RETIRE. THIS SEASON TO MARK END OF NOTABLE CAREER.

The close of the theatrical season of 1915-1916 will see the end of the stage career of E. H. Sothern—and this statement can be taken as authentic, as it emanates from no less a person than Mr. Sothern himself.

The enforced retirement of Mrs. Sothern (Julia Marlowe) two seasons ago upset the plans made by this gifted couple, and Mr. Sothern has continued to play in the hope that his wife might be able to join him at least for a season, so they could round up their notable stage careers with a tour of the United States. This has become his pet ambition, and he has hoped up to the present that it was to be realized.

Mr. Sothern's positive statement that he will retire permanently at the close of the present season is proof that hope of his wife ever being able to resume her stage work has gone, and that he intends to join her in her retirement.

As Mr. Sothern made his professional debut Sept. 8, 1879, he will, at the end of this season, have spent thirty-seven seasons on the stage, and it is worthy of note that it is his intention to close his career in the same city in which he began it—New York. His first appearance was made at the Park Theatre, as a member of his father's company, in "Brother Sam." He intends to make his last appearance in one of the popular plays in his repertoire, which he will revive on his return to the Booth Theatre after brief engagements in Boston (where he opened Jan. 24) and Philadelphia.

Mr. and Mrs. Sothern will make their home in Warwickshire, Eng., but will make visits to America.

"COME TO BOHEMIA."

The comic opera, "Come to Bohemia," which is to be produced under the direction of Jacques Colini, is the work of two New York architects, George S. Chapel and K. M. Murchison, the former writing the book and lyrics, and the latter the music.

It is said that friends of the authors have sunk \$30,000 to produce the piece, and among those announced for its cast are Florence Webber, Dorothy Jardon and Muriel Hudson.

THE CURSE OF A NATION.

SHORTLY TO BE PRODUCED BY JAS. J. BROWN.

Jas. J. Brown has purchased from Barry Gray, the Philadelphia author, a three act melodrama, entitled "The Curse of a Nation," which he will produce shortly in Eastern Pennsylvania, with a cast of ten people. The play is up-to-date, with a well written story, and many thrills, featuring Howard Dorsey in the leading role of Joe Gordon, a dissolute mill hand.

"ANY HOUSE" CAST.

The cast has been completed for the new play, "Any House," by Owen Davis and Robert H. Davis, which Sargent Aborn will present in New York early in February.

In support of Edwin Arden, who will be featured in the central role, will be Edith Luckett, Katherine Emmett, Louise Gallaway, Annie Buckley, Frank Gilmore, Milton Sills, Lionel Adams, James Seeley, Jay Wilson, George Henry Trader, Louis La Bey, Paul Decker, Jack Davis and Hunter Arden.

Robert Milton is stage director, and its scenic

investiture is being made at the studio of P. Dodd Ackerman.

HUNGRY FOR DRAMA.

Owing to the call of the natives of Milford, Mass., out of town managers are considering reopening the Lyceum Theatre there and giving the town dramatic productions again.

It is at least six months since Milford has even had a stock company, and the demand for dramatic plays warranted the move.

BOY SCOUT BAND.

Included in the roster of the company which will play "The Boy Scouts," Gus Hill's latest novelty, is a boy scout band of sixteen pieces.

This band will give a daily parade, and in all cities where there are boy scout lodges the local body will be invited to join the parade.

RUSH SUES.

Edward F. Rush has brought action for appointment of a receiver for the Syndicate Building and Theatre Co., which was incorporated in 1910 by Mr. Rush and L. Lawrence Weber.

Mr. Rush resigned as a director last June, and alleges that after that date the remaining directors have passed a resolution to borrow \$5,000 on a note for one month, from Henry M. Diamond.

He further claims that this money was not applied to meet expenses or requirements of the corporation, and was not paid. Mr. Diamond secured a judgment, and valuable assets of the company were bid in for \$250, and Mr. Rush claims that the business of the corporation was injured to the extent of \$80,000.

The plaintiff demands that the individual defendants account for their acts as directors, and they be required to repay the value of assets disposed of as well as damages due, and they be removed as directors, also that a receiver be appointed and the corporation be dissolved.

OPENING DAY FOR "JANE O'DAY."

Blanche Ring and company are now rehearsing in "Jane O'Day from Broadway," under the direction of Author Willard Mack.

The show opens Feb. 3, in Atlantic City, for three days, and from thence goes to Pittsburgh and Cincinnati, and then to Chicago for a run.

ACTORS' FUND OPEN TO LAYMEN

The Actors' Fund directors have paved the way to securing thousands of new members by opening the doors to non-professionals.

Last week the board of directors voted to allow non-professionals to become honorary members of the Actors' Fund by the payment annually of \$2 dues.

VEOLA HARTY TO RETURN.

Mrs. Harry D. Kline, who was Veola Harty before retiring from stage work, is to return to the footlights, to understudy for Gaby Deslys, in "Stop! Look! Listen!" now playing at the Globe.

FROHMAN ESTATE SOLD.

The country estate of the late Charles Frohman, known as Hidden Brook Farm, located in Rye, N. Y., was sold last week to Carl H. and Walter P. Pforsheimer.

MRS. CARTER TO RETIRE.

Mrs. Leslie Carter to retire at last, so announced this well known woman last week in Cincinnati, where she was playing a week's engagement at Keith's Theatre.

Mrs. Carter said, "At the close of my performance Saturday night I will forsake the footlights forever."

She has been on the stage for nearly twenty-eight years, and during most of that time played under the management of David Belasco.

THE CHAUNCEY OLCOFFS AT PALM BEACH.

Mr. and Mrs. Chauncey Olcott left New York, Jan. 20, for Palm Beach, Fla., where they plan to remain for four weeks, returning the latter part of February, at which time, Mr. Olcott is to begin the rehearsals of his new play, by Geo. M. Cohan.

MAYHEW GETS DRESSLER PLAY.

Stella Mayhew will be starred, in a week or so, in "A Mix-Up," the Farce used by Marie Dressler several seasons ago.

"MARGARET SCHILLER" FOR NEW AMSTERDAM.

The instantaneous success of Elsie Ferguson in Hall Caine's latest play, "Margaret Schiller," has decided Messrs. Klaw & Erlanger to bring this attraction to the New Amsterdam Theatre Monday evening, Jan. 31. She will be supported in her New York engagement by Norman Trevor, Marie Reichardt, Joseph Adelman, Eileen von Bien, Gareth Hughes, Grace Carlyle, Paul Doucet, Warburton Gamble, Frederick Emmerton, Leslie Palmer, Douglas Paterson, David Kimball and Lewis Sealy.

TREE ENGAGES MISS MATTHISON.

Beerbohm Tree has signed Edith Wynne Mathison for the role of Queen Katherine in his coming spectacular production of "Henry VIII," which will be seen in New York shortly, during the Shakespeare Tercentenary Festival.

IT'S A HABIT.

Alfred E. Aarons has filed his third petition in bankruptcy, with liabilities of \$27,328, and no assets. Claims are named of lithographers, printers, photographers, managers and actors.

COMEDY FOR MARIE CAHILL.

Marie Cahill will shortly close her vaudeville tour to begin rehearsals for the new comedy Daniel V. Arthur is to star her in. It is by Clare Kummer.

THE "GRIP KISS."

Dr. William L. Bradley, engaged to keep the members of the "Very Good, Eddie" company, at the Princess free from grip, has ordered all kiss business in the show cut down to a minimum.

FLORENCE REED, IN "THE PRICE."

The Messrs. Shubert will send out this play, with Florence Reed in the principal role.

GEORGIA O'RAMEY.

Georgia O'Ramey, whose picture appears on the front page of this issue, is one of the many clever players to be found in the cast of "Around the Map," which closes, on Jan. 29, a successful run of thirteen weeks at the New Amsterdam Theatre. Miss O'Ramey, in the role of Lulu Cachou, does very amusing work, and presents a song and dance that wins instant favor with her audiences.

BUFFALO BILL'S WILD WEST.

TAMMEN TO BACK THE VETERAN SCOUT.

MANY CONFLICTING REPORTS, BUT RUMOR WILL NOT DOWN.

Buffalo Bill is in New York, and persistent rumor has it that the coming Summer will see him at the head of his own Wild West, in fact we are promised a genuine dyed-in-the-wool Buffalo Bill's Wild West, and furthermore, that it will open its season in Madison Square Garden.

Soon after the closing of the Sells-Floto Show, last Fall, contradictory rumors began flying about. Some had it that Buffalo Bill would again head a Wild West show of his own, while others were equally positive that H. H. Tammen's contract with Wm. F. Cody called for another season with the Sells-Floto aggregation.

Mr. Cody, in a personal interview, stated that he would head a Wild West, and would open at Madison Square Garden. Then came the announcement from the Sells-Floto people, that Jess Willard and Frank Gotch had been secured as feature attractions with that show.

Now comes the peculiar twist that Dame Rumor has given her gossip. H. H. Tammen's name is linked with the new Buffalo Bill Wild West Show.

It is known that Mr. Tammen has long been a friend and admirer of Col. Cody. It was he who lent a helping hand at the time the Buffalo Bill-Pawnee Bill Show collapsed and saved the Colonel from an embarrassing position. It is also known that it had been his hope that he might some day be associated with Buffalo Bill.

Mr. Tammen indisputably has money to invest, and Col. Cody is still the only Buffalo Bill. A few short weeks will tell how nearly correct are the current rumors.

Incidentally Mr. Tammen is also in New York.

PLACING THE BLAME.

The attempt of an unscrupulous trade paper to place the cause of the recent disgraceful scene enacted at the Palace Theatre, in New York, during Sophie Tucker's act, on a theatrical news-paper is ridiculous, to say the least.

The publisher of that paper knows, as does also the entire music business, that the music firm alluded to has been in the habit during the past five years of buying up twenty-five or fifty seats, scattered in different parts of the house, and filling them with "boosters" picked up on the street.

This method was all right in its time, but the leading publishers of to-day have discarded this means of a "plug," with the exception of this one particular music house, whose professional manager has resorted to many other unprofessional stunts to bring his songs to the attention of the music-loving public. THE CLIPPER will in future issues mention several of these schemes by this professional manager that will most likely cause much comment.

He has, even at the sacrifice of acts featuring his songs, used methods that were a disgrace to vaudeville.

Many acts have been approached by the hired men of this music concern, who even have gone so far as to threaten "roasts" in a theatrical paper if the act did not take off a song and put one on that was published by their firm.

Belle Baker, a vaudeville feature, suffered greatly when she last appeared at the Palace, by a poorly selected bunch of songs that were entirely unsuited to her talents. The story came out after her near "flop" at her opening on Monday, that she had signed up for a long term with this particular music house, and was compelled to sing any song handed her.

Manager Elmer Rogers, of the Palace, is a capable man, he must be, or he wouldn't have been selected by E. F. Albee to guide the career of America's greatest vaudeville theatre.

There is also no doubt in our minds that he is clever enough to enforce the rules that strictly govern a high class vaudeville house, and will, in time, thin out the "hoodlums" that make a practice of attending Monday matinees at the Palace and clap their hands off whenever the above mentioned publishers' songs are being sung.

The question that is causing considerable talk among music men is, was Sophie Tucker "framed up" because she refused to sing a certain song?

As far as we are concerned the incident is closed, but we leave it to all fair minded professionals to judge for themselves who are the guilty parties.

SHEEDY HAS TWO MORE.

The Sheedy office has secured two more houses in the Strand, Halifax, N. S., and the Modern, Providence, R. I.

The opening of the Modern will occur Feb. 3.

IKE ROSE DETAINED AS GERMAN AGENT.

LATER RELEASED.

LONDON, Jan. 20.—Ike Rose, well known in this country, and former husband of Saharet, the dancer, was taken off a Holland-American liner at Falmouth, night of Jan. 18, and taken to London under suspicion of being a German agent. The report further states that he had several trunks of German war literature and three American passports.

Rose should have little trouble in convincing the English authorities as to his American citizenship, as he was born in New York on the lower East Side.

LONDON, Jan. 22.

A special cable to THE CLIPPER states that Ike Rose, the theatrical man held in London, was released, and was on his way to the States.



CAHILL, CLIFTON AND GOSS.
One of the cleverest trios in vaudeville.

"CHRISTY" EGAN "COPS" THE PRIZE.

The advertising prizes awarded to the managers of the Keith theatres weekly for the best local advertising schemes, have aroused keen competition among the different house managers. Last week the prize was given to Manager C. C. Egan, known as "Christy" among his manager-associates. He laid out a three-sheet that had all the Bronx talking. It read as follows:

THE LUCK OF A BRONXITE.

Y. M. C. A. (Building Completed).

Y. M. C. A. (New Building Assured).

Boy Scouts (New Building Proposed).

Board of Trade (Civic Improvements Accomplished

—More Demanded).

B. F. KEITH'S

ROYAL THEATRE.

Palace Theatre Shows for 5c., 10c., 15c., 25c.
Shows and Prices Biggest Wonder of 1916.

NEW HOUSE FOR NEW ROCHELLE.

Benjamin V. Ottinger has acquired a large plot of ground, on which he will erect a theatre to play vaudeville, with a seating capacity of one thousand six hundred.

LAYING OFF.

Sara Vernon is doing little more than look over new songs during the illness of her partner, Katherine Kay.

The act hopes to get to work again next week, with the steady improvement of the sick one.

LOEW'S ORPHEUM, BOSTON, OPENED

BOSTON, Mass., Jan. 20.—Loew's Orpheum Theatre, seating 3,200 people, largest theatre in the East, opened to-night in brilliant fashion. Long before the vast theatre was opened to the public, at six o'clock, long lines were waiting to buy seats. The entire orchestra was reserved for the opening night, but other seats were unreserved. The reserved seats were sold several days ago.

Marcus Loew himself, with many of his chiefs, including Nicholas M. Schenck, Joe M. Schenck and others were present for the opening ceremonies. There was a vast display of shirt front, for many of the holders of reserved seats in the orchestra or box seat patrons, came in evening dress, and the bare shoulders of the women, and the evening clothes of the men made it look like an opera opening.

A show of eight acts, with two or three headliners, was shown for the opening. Edmund Hayes, in "The Piano Movers," was the big feature. Bessie Remple and company, in her sketch, "Cheaters," was another big dash. Miss Remple and her company, with a stage full of special scenery to set them off, scored. The perennial Boston favorite, Frank Morrell, "the California Boy with the Golden Voice," and Marie Fenton, a star of long standing on the Loew circuit, also scored with her beautiful gowns and her wonderful songs.

Bob Hall, "the extemporaneous boy," made up rhymes as he went along, sang about the theatre, the audience, Marcus Loew, and everything the audience suggested to him. He stayed on the stage over forty minutes. The Royal Gascoynes, in operatic arias. Jack Birchley, contortionist and comedian. Johnny Murphy and Johnny Foley, in songs and dances, and the Casting Mellors, completed one of the best popular priced bills shown in Boston. If Loew can keep up to the standard he set to-night the Orpheum will prove a gold mine for him. That he intends to do so is proved by the fact that he is announcing Joe Welch and a big eight act bill for next week, and Singer's Midgets, costliest act on the circuit, and the biggest drawing card, for the following week.

The beauty of the Orpheum amazed the big crowd. It's a whale of a theatre, but in spite of the size, remarkably artistic. It's all done in green and gold, with marvelous light effects. Wonderful retiring rooms for the ladies and smoking rooms for the men are supplied. It's the talk of the town now, and enormous business is predicted. Practically, every theatrical man in Boston was at the opening, and all joined in congratulating Loew on his wonderful new home. Victor Morris is managing director of the new theatre.

McCARRON OUT.

John H. McCarron is no longer manager of the Broadway Theatre, in Philadelphia, and a syndicate composed of local capital has taken over the house, among them being Joseph Cohen, formerly manager of the Broadway.

The purchase automatically released McCarron, and Mr. Cohen assumed the management Jan. 17.

"JOSH" DALY BUSY.

William "Josh" Daly looks prosperously busy in his little old fur coat these days. "Josh" has been out managing William Morris' "On the Battle-fields of France" pictures, besides getting his share from the work of Daly's Country Choir, which is playing the Sun time.

He is also reorganizing his minstrel company.

NO MILES IN PITTS.

The former name of Pitt has been resumed on the Miles Theatre, in Pittsburgh, by Manager William Patch, and feature pictures is now the policy of the house, opening Jan. 17, with "Fighting for France" as the main card.

Mr. Patch has taken over complete control of the house.

TOGETHER AGAIN.

Harvey Maxwell and the Wheeler Sisters have again joined hands in a three act. The team was split for two seasons, Mr. and Mrs. Maxwell (Ruth Wheeler), working with musical comedy road shows, while sister Naomi was in burlesque doing a specialty dance as "Mlle. Maxie." The act is being broke in "in the woods," up State.

TRENT, TWO A DAY.

The Trent Theatre, Trenton, N. J., reopened with six acts of vaudeville, last week, giving two shows a day, booked by Arthur Blondell, of the United Offices.

January 29

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SOUTHWESTERN BUREAU
Al. Makinson, manager and correspondent, 1125 Grand Avenue, Kansas City, Mo.

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daws' Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Manila Book and Stationery Co., 128 Escudilla, Manila, P. I.; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

ANSWERS TO CORRESPONDENTS.

DRAMATIC.

H. M. & H.—Send stamps for CLIPPER RED BOOK, which contains list of managers and agents.

CARDS.

J. T., Washington.—You are right, high, low, Jack, game is the order of precedence of the points, and you win with low. In your first statement that "we decided among ourselves he was entitled to three," we can not understand. House rules can always be made, and they abrogate other rules. But, you can not give a player three points when he has only made two.

PHILIP VERNON arranged the Spring Fashion Show at the Winter Garden.

GRACE GEORGE and her company are nearing the end of their fifth month in the Playhouse.

SELWYN & CO. will produce new plays by Margaret Mayo, Edgar Selwyn, Bayard Veiller and Avery Hopwood.

RAMSAY WALLACE, Mary Lawton and Geo. W. Howard, have joined "The Co-respondent" cast opening in Stamford, Conn., Jan. 29.

ELIZABETH HANAFORD, of the Hanafords, underwent an operation for appendicitis, last week, and is recovering nicely.

NED HOLMES is acting in most every other capacity besides press agent at the Punch and Judy Theatre, during the absence of Charles Hopkins and George Vivian, who jumped out of the city to Columbus, O., last week, on business.

WILLIAM A. IRELAND, who for more than twenty years has been identified with the McCourt theatrical interests in Denver, Colo., has accepted the Western management of "The Birth of a Nation," and will play all large cities of the Rocky Mountain sections and the Pacific Coast.

MR. and MRS. VERNON CASTLE made their farewell appearance last Sunday night, with Sousa, at the Hippodrome, Mrs. Castle coming on from "Watch Your Step," in Buffalo, and Mr. Castle from Norfolk, Va., where he was busily engaged completing his aeroplane instructions at the Curtiss Aviation Field. They divided their program in three parts, first introducing the Castle waltz and fox trot; second, the polka and maxixe, and third, the tango and one-step. Two other guests stars on the gala good-bye bill were Mrs. Julia Culp, the popular lieder singer, and Kathleen Parlow, the accomplished young Canadian violinist.

EDWIN KENDALL STERLING is now with the Bronx Theatre Stock, New York.

"THE FEAR MARKET" opens at the Booth, Wednesday night, Jan. 26.

HARRY A. HENKEL has been appointed manager of the Academy of Music, Baltimore.

THE EMPIRE, in Rock Island, Ill., has replaced vaudeville with stock.

THE EMPRESS, in Columbus, is now playing pictures instead of vaudeville.

ELBERT HUBBARD, 2d, comes out flat-footed, in print, and says he is going to write plays.

MOLLY PIERSON, of "Hobson's Choice" company, has written a book called "Barnstorming Around the World."

AUGUSTUS THOMAS is preparing to produce his new play, "On the Rio Grande," for the Frohman Company.

GEORGE MICHAEL HARRIS COHEN celebrated his second birthday at Great Neck, Jan. 18, with his parents.

GRACE GEORGE played "Major Barbara" as a benefit for the Vassar Million Dollar Fund, at the Playhouse, Jan. 21.

GEO. M. KIDD has been ill for several weeks, and would like to hear from his friends, at Seattle, Wash.

AUGUSTUS THOMAS was the guest of honor of the Playwrights Club's dinner, at Keen's Chop House, night of Jan. 21.

OSCAR HAMMERSTEIN was, last week, adjudged a bankrupt by Judge Mayer, in the United States District Court.

THE VIENNESE musical comedy, "Princess Tra-La-La," will be produced in English at the Colonial, Boston, next month, by Andreas Dippel.

DAVID BELASCO'S latest, "Oklahoma," was produced Thursday night, Jan. 20, in Stamford, and is announced for New York early in February.

ROSALIND FIELDS, niece of Lew Fields, was married Jan. 20 to Myer Ginsberg, of Montreal. Sylvia Fields, her sister, was married to Mr. Ginsberg's brother, Jacques, on Jan. 23.

CHICAGO'S grand opera season closed Jan. 22, showing a deficit of less than \$100,000. These figures show it to be the most successful grand opera season Chicago has ever known.

A FIRE in the projecting room of the Strand Theatre, Augusta, Ga., Jan. 17, destroyed three reels of the Triangle film, "The Golden Claw," and painfully burned one of the operators.

THE SECOND matinee performance of the students of the American Academy of Dramatic Art, at the Lyceum Theatre, afternoon of Jan. 21. "Pros and Cons" and "The Waldies" constituted the bill.

THE VITAGRAPH THEATRE closed Saturday night, Jan. 22, as a motion picture house. It now returns to its old name, the Criterion, and reopens Monday, Feb. 7, with James K. Hackett and Viola Allen, in "Macbeth."

LITTLE PATSY, the dancer, mourns the death of her mother (Mrs. Sara Hughes), who passed away at her home in Pittsburgh, Pa., Jan. 11. Mrs. Hughes was well known to many professionals, through accompanying her daughter in her travels.

THE BODY of Lloyd Bingham, which arrived, Jan. 25, on the S. S. Kristianiafjord, was taken by Mrs. Amelia Bingham, widow of the deceased, to her home on Riverside Drive. Funeral services were held evening of that date, at the Masonic Temple. A private service was held morning of 26, at the Bingham residence. Interment in Woodlawn.

BORBY BOWERS is back at the Globe, conducting the melodies in "Stop! Look! Listen!"

THE INCOME TAX RETURNS for 1915 must be filed by March 1.

ELMER REIZENSTEIN is teaching prospective dramatists the art of playwriting.

WM. B. MACK will be with "Any House."

"THE PRINCESS TRA-LA-LA" CO. will open Feb. 7 at Newark, N. J.

THE old Scenic Theatre, in Lowell, Mass., has been converted into bowling alleys.

MANAGER WALTER HAST arrived in New York, from London, last week.

PROVIDENCE will see "A Mix-Up" evening of Jan. 27.

ZELDA SEARS has begun rehearsals of her new play, which is not yet named.

ERNEST J. SHARPSTEEN is now playing leads with the Locke Stock Co.

BERNICE BAKER played a week with the stock at the Baker, Rochester, N. Y., Jan. 17-22.

HATTIE COLEMAN, of the Poli Players, Gloucester, Mass., mourns the loss of her mother, Mrs. Ellen Foley, who died in Chicago, Jan. 17.

JOE LYONELL and wife (Mabel Leverton) recently joined Phil Maher's Stock Co., playing through Pennsylvania.

CHARLEY FREIDNER, day man at the Harris, Pittsburgh, laid up for the past two weeks with pneumonia, is recovering nicely.

"HOBSON'S CHOICE" celebrated its one hundredth performance at the Comedy, Friday night, Jan. 21.

THE Broadway Hungry Restaurant and Cabaret, Broadway and Forty-eighth Street, has made an assignment.

THE T. P. U., No. 1, New York, will hold their entertainment and ball at Amsterdam Opera House, March 11.

ANOTHER postponement swings the opening date of Rose Stahl, in "Moonlight Mary," at the Fulton, to Thursday night, Jan. 27.

GEO. E. CANN, of the Pearl Young and Jack Frits Players, left New York, Jan. 5, to join the Allies.

THE SERGE DE DIAGHELEFF'S BALLET TROUPE has a new program this week at the Century, New York.

WELLS HAWKS is about again, very much reduced in weight, after a seven weeks' tussle with pneumonia.

FLORENCE CARPENTER, recently signed with John Meehan, as leading woman of the New Bedford, Mass., Stock Co.

RICHARD LLOYD is playing leads with the Streeter-Bryan Co., in repertoire, touring Minnesota, Montana and Iowa.

BLANCHE RATES and BRUCE MCRAE will appear in a comedy playlet, "The Interrupted Honeymoon," at the Actors' Fund benefit, Jan. 28, at the Forty-fourth Street Theatre.

THIRTEEN THOUSAND DOLLARS for a week is doing well. "So Long Letty" did it on the trip from San Francisco to Los Angeles. This show opens at the Colonial, Chicago, Feb. 13.

HORACE J. TAYLOR, who played at the Grand Opera House, Brooklyn, at the beginning of the season, opens, Jan. 24, at B. F. Keith's Bronx Theatre, in "Inside the Lines."

LADIES TAKE TO THE MEETING.

ORDER IN FINE WORKING ORDER.

For the first time in the history of the White Rats, women were allowed to take part in the deliberations at an executive session, under a amendment to the constitution which put the A. A. of A. on an equal footing with the W. R. A. U. of A.

After the initiations the women were admitted to the meeting room, and the Rats decided to stop smoking. Among those who voiced their opinions was Mrs. Fred Noss.

The various branches of the Rats to whom autonomy had been granted are officered as follows:

Chicago—Arthur Beauvais, president; Jack Davis, vice president; Charles Norman, recording secretary; Dan Roby, sergeant-at-arms; Will P. Conley, financial secretary and organizer, 411 Tacoma Building. Meetings Friday, 11:15 P. M., at the Grand Pacific Hotel.

Boston—Thomas Kennette, president; John Bohan, vice president; Al. Coleman, recording secretary; Barney Flynn, sergeant-at-arms; Geoffrey L. Whalen, financial secretary and organizer, 665 Washington Street. Meetings, Friday, 11:15 P. M., Commercial Hall, 694 Washington Street.

St. Louis—Willis Hall, president; C. Frederick Hiestand, vice president; Jerry H. Herzell, recording secretary; George W. Searjeant, financial secretary and organizer, 604 Carleton Building. Meetings, Thursday at 11:30 P. M., T. M. A. Lodge room, 16 South Sixth Street.

San Francisco—Barry Conners, chief deputy organizer; address, Continental Hotel.

Winnipeg Branch—H. Hayes, financial secretary and organizer, St. Charles Hotel. Meetings, Thursday night.

Cycle Racing Men's Union of Newark, N. J., Branch No. 14—Alfred Goulet, president; Peter Drobach, secretary, 227 West Forty-sixth Street, New York City.

The constitutional amendments were adopted in short order. Balloting on memberships has been abolished. A membership committee will pass on the eligibility of every applicant, who will have to show that he has been on the stage for at least twelve months.

The board of directors are given power to raise the entrance fee without notice to any amount up to \$100.

The governing body of the international organization in future is to include a president, vice president, secretary-treasurer, who shall be the international executive officer, bonded at \$15,000, and twenty-one members elected by the White Rats Union at large, twenty-four in all to constitute the international board.

The resolution was passed that the funds of the White Rats Actors Union shall not be used for the support of the White Rats' clubhouse, nor for any other purpose than the protection of its members, and the reserve fund is to be invested only in securities as prescribed for under the banking laws of the State of New York.

The annual ball of the White Rats is announced for Thursday, March 16, at the New Amsterdam Opera House.

DON'T WANT VAUDEVILLE SHOWS.

Fearing that it might corrupt the morals of the young men of its village, Ridgewood, N. J., has, for good and all, barred vaudeville.

They claim that twenty-five and thirty cent variety is low and vulgar.

As Ridgewood has a population of some thousand people, vaudeville still has a chance.

THE WHITE RATS' BALL.

The ball committees had a meeting Monday afternoon. The ladies' committee is getting particularly busy, and a banner event is looked forward to.

GREELEY LOSES CASE.

The Greeley Square Theatre, of Loew's, at Thirtieth Street and Sixth Avenue, represented in court by "Joe" Block, its manager, lost a case that has been pending since a year ago this month, when a jury awarded \$500 consolation money to Fred Johnson (colored), who claimed he had been refused admittance to the Greeley in January, 1915.

Mr. Block, defendant, claimed that the party was not refused, but ushered to a balcony seat by

Block, himself. Dissatisfied upstairs, Johnson, who said he had visited the house to catch the act of Dora Deane and her Phantoms, left the theatre and later brought suit against Marcus Loew.

NAT WILLS CAN'T PAY.

Nat Wills made application in the Supreme Court, in New York, last week, to have the alimony paid to his former wife, La Belle Titcomb, reduced from \$125 to \$100, claiming that he is unable to meet the requirements of the Court on account of a greatly reduced salary.

Wills is now filling an engagement at the Hippodrome, but says he would rather open an engagement in Ludlow Street.

INSPECTING HOUSES.

Fred G. Nixon-Nirdlinger is on a tour of his theatrical interests in Pennsylvania, Ohio and West Virginia.

BILLIE GOFF IN VAUDEVILLE.

Billie Goff will shortly present a new act in vaudeville, written by a well known author, assisted by three people, with original songs.

SWITCHED BOOKINGS.

The Central Square, in Lynn, Mass., heretofore booked by the Mardo office, will, on Jan. 31, switch over to the U. B. O. bookings.

NEW VAUDEVILLE HOUSE FOR UPPER BROADWAY.

Plans were filed last week by a corporation of business and theatrical men for the construction of a new vaudeville theatre, with a seating capacity of 2,500.

The location is an ideal one, being at Broadway and One Hundred and Forty-fifth Street, almost directly opposite B. F. Moss' Hamilton Theatre.

Work will be started this Spring.



LEVAN AND ROSE,
Talking Over Salaries.

VAUDEVILLE BACK.

The Empress, San Diego, Cal., reopened with S. & C. split week vaudeville, Jan. 17.

The Jane O'Roark Players were billed for another week, but closed suddenly Jan. 8, leaving the house dark week of 10.

The Palmer Bros., proprietors of the Savoy, that city, are now running the house, playing S. & C., as well as Bert Levey acts, three shows a day.

KITTY GORDON FOR VAUDEVILLE.

Kitty Gordon, who closed her engagement at the Winter Garden, will shortly appear in vaudeville in a new sketch, called "The Punch."

KEEPING UP WITH THE PACE.

That's what everyone connected with the Broadway Music Corporation is doing. Will Von Tilzer, president of this "forging to the front" concern, is setting the pace, and from the stock boy up to the boss, they are all working to beat the record the house made during 1915. Everyone who reads these columns knows the record the Broadway Music Corporation has to its credit, and it is quite unnecessary for us to enumerate the number of big hits they published during the past year, but like the busy bee, they are continually buzzing around and picking out the best there is to offer to the profession.

Albert Von Tilzer and Chas. McCarron, two of Broadway's star writers, have just finished a new song, entitled "When You're Dancing the Old Fashioned Waltz," that we believe is going to set a new pace that will be hard to keep up with. It is such a brand new idea that we are reluctant in trying to give a description of the song. If you can picture a number that is classy enough for a Geraldine Farrar, lively enough for an Eva Tanguay, syncopated enough for a May Irwin, easy enough for anyone to sing, and with originality enough to satisfy the most fastidious performer, then you have a pretty fair conception of "When You're Dancing the Old Fashioned Waltz." It is, in fact, one of those old fashioned songs that we loved to hear years ago, with all the old fashioned ideas replaced with twentieth century lyrics and melodies.

"When You're Dancing the Old Fashioned Waltz" will go down in musical history as the pioneer of a new idea in popular song writing, and the Broadway Music Corporation can chalk down another hit to its credit that it may well be proud of.

THEY PROVE IT BY "THE CLIPPER."

Dell Chain, reunited with his partner, Nick Huford, files this with us:

Warren and Templeton open at the Royal, New York, next week (Jan. 24). Templeton is using my song, "My Jenide Dear" (with burlesque slides). This is my own original material, and just before I left New York last Summer I registered, at THE CLIPPER'S REGISTRY BUREAU, my act, "By Request," along with the song "My Jenide, Dear."

I also have a copyright of song and material, and wrote to Mr. Murdock, who informs me that Templeton has a copyright of the song.

There is evidently a mistake somewhere, as we both could not hold copyright to the same material."

The act and song was registered in THE CLIPPER Registry Bureau July 17, 1915.—Editor.

BANKS WINTER IN VAUDEVILLE.

Joe Norcross, formerly in vaudeville with the late Sam Holdsworth, has a new partner in Banks Winter. The new combination "broke in" at the Academy, Chicago, last week.

A FLYER.

Sam Sidman is preparing to enter vaudeville with a sketch written by Michael L. Landman.

SUNDAY LAW AGAIN.

John Lower, manager of the Bedford Theatre, in Brooklyn, was arraigned in the Flatbush Court, last Wednesday, Jan. 19, charged with presenting shows on Sunday in which there were costumes and a change of scenery used.

He was held on \$100 for the Court of Special Sessions.

TO TRY VAUDEVILLE.

The syndicate of Milford, Mass., men who own the Ideal Block and Theatre are considering installing vaudeville into their theatre, continuing to run pictures between the acts.

A twenty-five foot deep stage is proposed, and the dressing rooms built in the basement of the house. The Ideal now seats seven hundred, and will not be increased.

MARCUS LOEW RENEWS LEASE OF NEWARK THEATRE.

All rumors were set at rest last week as to Marcus Loew giving up his house in Newark, which bears his name, when he renewed his lease for a term of years.

Since Loew invaded Newark he has set a standard that has made his competitors keep on a lively move.

Eugene Mayer will be his representative in this town.

TREMONT THEATRE BURNED.

HEAVY LOSS TO SCENERY AND COSTUMES OF SHOW AS WELL AS TO BUILDING.

BOSTON, Jan. 24.—The Tremont Theatre, the oldest playhouse in the city at present presenting dramatic productions, was the scene of a disastrous fire yesterday, which swept through the stage and the front of the auditorium.

Nothing between the back wall of the stage and the first balcony escaped the flames. The scenery, properties and costumes of the "Daddy Long Legs" Co., of which Henry Miller and Ruth Chatterton are co-stars, were entirely destroyed, the loss being placed at \$25,000.

Manager John B. Schoeffel, of the Tremont, said he would be obliged to close the house, for several months, as all of the burned portion would have to be entirely re-built. The loss to the theatre is \$50,000.

The house was remodeled and re-constructed about a year ago.

CLOSES AND SUED.

The Jane O'Roark Players, though booked for another week, in "Grubstakes," at the Empress, San Diego, Cal., closed without previous notice, Jan. 8.

The house was dark 10-15, reopening 17, with S. & C. Levey vaudeville.

Following the closing of the company, Austin Adams began suit in Justice Keating's Court against Jane O'Roark and A. L. Leonard to recover \$635, on a claim for royalty to himself, and on assigned claims for the actors who appeared in his play, "Grubstakes," produced at the Empress Theatre, week of 2.

EATON STOCK IN MILWAUKEE.

The Empress Theatre, in Milwaukee, changed its policy, Sunday, Jan. 23, when the Ollie Eaton Stock Co. began an unlimited engagement there, with "Under Sealed Orders" as its initial offering.

HAMMERSTEIN AND MISS ROWLAND PART.

Owing to a disagreement between Manager Arthur Hammerstein and Adele Rowland, the latter has accepted her two weeks' notice, and will leave the cast of "Katinka" at the expiration of that time.

FEINBERG'S CONCERTS.

Patter has been coming down town every week about the class of shows put on at Miner's, in the Bronx, every Sunday until it has become a common thing in Abe Feinberg's office in the Putnam Building, to hear "Well, Whatcher got at Miner's Sunday, Abe?"

Feinberg has been presenting fifteen acts at this house as Sunday concerts every week to tremendous business, and the recent one of eighteen turns as an anniversary bill, found Miner's house entirely too small to accommodate the crowds that it drew.

HAD TO CANCEL.

Owing to the sudden and serious illness of Millie Rogers, of Rogers and Wood, "The Buster Brown Girls," had to draw out of the bill at Towers Theatre, Camden, N. J., after the matinee show, Jan. 19.

Miss Rogers was taken to Philadelphia for treatment, and the Baltimore date for the last half of the week was canceled.

The act resumed work this week, routed Baltimore and Washington.

DOROTHY MEUTHER IN NEW ACT.

Dorothy Meuther, called "Vaudeville's Daintiest Dainty Maid," is appearing on the bill at the Bushwick Theatre, Brooklyn, this week, in an entirely new and original singing offering.

TWENTY-THIRD HAS "BIRTH."

James Muller, manager of Proctor's Twenty-third Street Theatre, had his hands full getting the house ready for the week of "The Birth of a Nation" pictures, that began a seven days' engagement there Jan. 24, at fifty cents to a dollar price.

A twenty-one piece orchestra and the operator's booth made it necessary to rip out thirty or more chairs on the orchestra floor.

Mr. Muller has been handling the "pictures only" policy in great style for Proctor's downtown house since vaudeville went out as a continuous attraction, though seven and eight variety acts continue

to be put on as Sunday concerts, and to big business.

BASEBALLING AT PALACE.

Arthur Blondell, of the United Offices, is already buzzing bit now and then about organizing the U. B. O.'s baseball team for 1916.

These well known booker won a new place as a manager and magnate de luxe last Summer in his handling of the United nine in conjunction with Harry Weber.

It is said a challenge was sent down to the Shedy office as early as last Monday.

QUAID DEVELOPS THEM.

It looks very much as though Proctor's Fifth Avenue Theatre is a developing plant for managers, etc., with Manager Billy Quaid as chief supervisor.

Many of Mr. Quaid's assistants, secretaries, superintendents, etc., have gone on to better positions from berths at the Fifth, in the past two years, the latest being William D. Waldron, who has been acting as assistant manager of the house. Mr. Waldron has been chosen to go up to Yonkers to become manager of the new theatre there, and is succeeded at the Fifth by Edward Lewis.

ALL GIRL SHOW.

An "all girl" bill is presented at Keith's, Lowell, Mass., this week. It holds Josie Flynn and her Minstrel Maids, Marie Fitzgibbons, the Romanos, Margaret Braun and company, Carmen Ercell, and Alice De Garmo.

TO HAVE VAUDEVILLE.

The Lyric Theatre, Hot Springs, Ark., a former picture house, that has been closed for several weeks, will open with vaudeville about Feb. 1.

ATKINSON IN VAUDEVILLE.

Charles F. Atkinson will make his debut in vaudeville at the Bowdoin Square, Jan. 31. Mr. Atkinson built the Bowdoin Square many years ago, and made that house one of the best in Boston. He has also been identified with many theatrical productions, notably "Quincy Adams Sawyer."

A \$50 CUT.

When they were notified that fifty dollars had been cut from their salary, Jean De Lisle and Teddie Dupont (sister act), refused to continue singing at the short figures.

A REVEREND ON STAGE.

The U. B. O. has booked the Rev. Frank Gorman of Portland, Ore., for their circuit.

TWENTY-FIVE YEARS AGO.

W.M. MORRIS was with the Chas. Frohman Stock, H. C. MINER, J. K. EMMETT JR., W. H. MORTON, W. A. BRADY, W. W. RANDALL and Jas. B. DICKSON formed the National Amusement Exchange.

P. F. NASH and MILTON ABORN were favorably mentioned in THE CLIPPER as assisting E. F. ALBEE at the Bijou, Philadelphia, as press agent and leading comedian, respectively.

JIM CORRETT and PROF. JOHN DONALDSON gave boxing exhibitions at the Eighth Street Theatre, New York.

MONROE and RICE announced dissolution of their partnership.

PAULINE POMERANZ, Frank Bohm's pretty secretary, announced her engagement on Jan. 17. The diamond ring she wears has materially reduced Frank's electric light bill.

THE Inter-State Amuse. Co.'s musical comedy tabloid, "The 1916 Broadway Girls," is playing the towns in Western Pennsylvania. The cast includes: Lucy Daly, Madeline De Voe, Cy Young, Joe McGrath, comedian; Milt Goldburg, pianist; Clarence Le Roy, manager.

STEPHENS, BORDEAU and BENNETT are garnering much success with their conversational melodramatic skit, "A Boy from Home," over the Proctor time. The act recently finished the Proctor time, and is now bound to Dixieland for several weeks, booked by Wm. F. Hennessy, of the U. B. O. office.

"OHIO LADY" PRODUCED.

COLUMBUS, Jan. 24.—At the Hartman Theatre to-night, Klaw & Erlanger and George C. Tyler presented "The Ohio Lady," a comedy in four acts by Booth Tarkington and Julian Street, for the first time on any stage. The company includes: Evelyn Pyle, George F. Abbott, Everett Butterfield, Nellie McHenry, Grace Flitkins, John Flood, Leslie Ryecord, Martin L. Alsop, Eugene O'Brien, Mary Nash, Ethel Intropidi, and Howard Kyle.

The house was packed and the play has every earmark of success.

MISS LOWELL'S HOME BURNED.

Helen Lowell's Summer home at East Northport, L. I., was destroyed by fire night of Jan. 21. All that was saved were two parrots, which were taken out by the care-taker.

FEIST'S BOSTON OFFICE.

On account of the Tremont Theatre fire, in Boston, last week, the Feist offices in that city are now located at 181 Tremont Street, just a few doors from their old offices in the Tremont Theatre Building.

MRS. BLOCK ILL.

Mrs. M. Block, wife of "Joe" Block, manager of Loew's Greeley Square Theatre, is ill with scarlet fever, at the home of her parents, in Buffalo, N. Y., where she went visiting.

Mr. Block's last letter said that the wife was on the road to recovery.

25 MINUTES FOR FILMS.

Alvin Green may be a rube on the stage, but he has an idea of time a movie house should show a film on the screen. His Christian name is Walter W. Regan, a native of Boston. The Senate Bill, No. 49 introduced in the Massachusetts Legislature on petition of Mr. Regan and others, provides that no film or series of pictures shall run for more than twenty-five minutes, and that between each film or such series of films, some other form of amusement be furnished, to run not less than eight minutes.

RETURNS TO VAUDEVILLE.

Grace Van Studdiford will make her "come back" to vaudeville the early part of February, at the Colonial Theatre.

DUMONT'S MINSTRELS.

Philadelphia, Wed. Jan. 22.

The last time I saw a minstrel show in Philadelphia was May 13, 1911, on the occasion of the final performance at the famous old Eleventh Street Opera House. Naturally I embraced the opportunity on my recent visit to Philly to see the boys at their new home at Ninth and Arch.

It is doubtful if Manager Frank Dumont has ever gotten together a more capable company, or given a more pleasing entertainment in several years.

In Eddie Cassady, Charley Boyden, Will Lawrence, Alf. S. Gibson, Bennie Franklin, Tom Malone, "Happy" Nauty and Harry Patterson, he has a corps of comedians that are fully competent to generate laughs galore. Mr. Dumont's singing contingent is equally meritorious. Billy Frisch, Billy Sheldon, Fred Jarvis, George Bradley and Frank Morello warbled to the delight of a large audience.

In the olio Bennie Franklin got many laughs from his "rube" specialty. The Military Quartette pleased everybody. Eddie Cassidy, incapacitated by illness, was supplanted by Will Lawrence, who scored heavily with a suffragette monologue.

The big feature of the show was the ancient song and dance, "Hi Jennie Johnson," finishing with the "trial dance," date of birth unknown. Modern minstrelsy offers nothing more entertaining than this act.

The performance concluded with "Have You Had the Grip?" written by Frank Dumont to make you forget it in case you had. There was no plot—except to make you laugh. It was capably performed by the company.

Frank Dumont graced the middle, "Dick" Lilly led the orchestra, and Business Manager Howard Evans gave us a royal greeting.

Edu. Le Roy Rice.

BIT BY LION.

Fred Delmar was accidentally bitten by his pet lion during a performance at the Busby Theatre, McAlester, Okla., Jan. 14, but not seriously.

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER,
CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, Jan. 24.

With three new, vari-flavored shows sweeping in Chicago, the spoken stage threatens to give moving pictures the first real "run for their money" since the present season began.

David Warfield comes to Powers' to-night, in "Van Der Decken," an entirely new kind of vehicle for the famed star. In explaining its novelty, the management should take pains to announce that the attraction is "not a moving picture spectacle," as the bare announcement that Warfield is in town savors very much of pictures, inasmuch as most attractions advertised as containing stars of the better calibre proved to be movie representations.

At the Blackstone, William Gillette (who also appears to have escaped the influence of the camera) appears in flesh and blood, after two weeks' presentation of "Sherlock Holmes," with his other old standby, "Secret Service."

The Chicago Theatre is giving itself another chance to make good as the successor to the old American Music Hall, after four weeks of "Within the Loop," employing "Two Is Company," a foreign milled opera, from the pens of the writers of "Alma," "Adele" and "The Midnight Girl," for its purpose. The musical spectacle opened last night, backed by nice scenic settings and a fine cast.

Jan. 30—"Chin Chin," with Montgomery and Stone, will arrive at the Illinois.

Jan. 30—"Potash & Perlmutter" will come to the Olympic to stay two weeks.

Feb. 1—St. John Hankins' "The Charity That Began at Home" will be produced at the Little Theatre.

Feb. 7—"The Ohio Lady," a new comedy by Booth Tarkington and Julian Street, will be acted at the Blackstone.

POWERS' (Harry Powers, mgr.)—David Warfield in "Van Der Decken."

NATIONAL (J. P. Barrett, mgr.)—Week of 23, "Me, Him and I."

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Young America," second week.

GARRICK (John J. Garrity, mgr.)—"Experience," fifth week.

CHICAGO (J. A. Reed, mgr.)—"Two Is Company," first week.

BLACKSTONE (Edwin Wapler, mgr.)—Wm. Gillette, in "Secret Service," first week.

CORT (U. J. Hermann, mgr.)—"His Majesty Bunker Bean," twelfth week.

ILLINOIS (A. Pitou Jr., mgr.)—Ziegfeld "Follies," ninth week.

PRINCESS (S. P. Gerson, mgr.)—"A Pair of Silk Stockings," third week.

STAR AND GARTER (C. L. Walters, mgr.)—Week of 23, Al. Reeves' Beauty Show.

IMPERIAL (A. J. Kaufman, mgr.)—Week of 23, "Mutt and Jeff in College."

GAYETY (R. S. Schoenecker, mgr.)—Week of 23, Hello Paris.

L. SALLE OPERA HOUSE (Harry Earl, mgr.)—Week of 23, "The Battle Cry of Peace."

ENCLEWOOD (Edw. Beatty, mgr.)—Week of 23, The Tempters.

PALACE MUSIC HALL (Mort H. & Harry Singer, mgrs.)—Week of 24: Weber and Fields, Desiree Lubowska, Dugan and Raymond, Bronson and Baldwin, John and Winnie Hennings, Lewis and McCarthy, Ben Beyer and company, Marguerite Farrell and Tom Tom Boys.

MAJESTIC (F. C. Eberts, mgr.)—Week of 24: The New Fashion Show, with Emily Lee; Mason and Keeler, Odilia and seals, Ray Samuels, McKay and Ardine, Robert Emmet Keane, Erwin and Jane Connelly, Burns and Lynn, Alice Lyndon Doll and company, and Mary Campbell and Jane Shaw.

MCVICKERS' (J. C. Burch, mgr.)—Week of 24: Edward Abeles, Harry Breen, Rawson and Claire, Kluting's animals, Viola Du Vall, Dow and Dow, Hendrie and Russel, Gene Muller Trio, and Three Rianos.

GREAT NORTHERN HIPPODROME (Frank Talbott, mgr.)—Week of 24: "The Debutantes," the Six Serenaders, Hyman Adler and company, the Killenny Four, Chinko, Prince Lal Mon Kim, Seymour's trained dogs, Jessie Hayward and com-

pany, the Tokio Troupe, Lillian Sieger, the Puppets, and David Duggan.

COLUMBIA (Wm. Roche, mgr.)—Week of 23, Dave Marion's Show.

HAYMARKET (I. H. Herk, mgr.)—Week of 23, stock burlesque.

VICTORIA (H. C. Brodaski, mgr.)—Week of 23, "A Pair of Sixes."

CROWN (Edward Rowland Jr., mgr.)—Week of 23, "At the Old Cross Roads."

OLYMPIC (George C. Warren, mgr.)—"Twin Beds," sixth week.

COLONIAL (Norman Field, mgr.)—"The Birth of a Nation," last week.

MAJESTIC MENACED BY FIRE.

JAN. 22.

The Majestic Theatre Building, Chicago's most beautiful and most representative "professional" edifice, which contains, besides the high class vaudeville theatre after which it was named, offices devoted to the interests of big theatrical enterprises, was threatened by fire last night.

The conflagration started on the fourteenth floor and gained headway alarmingly, but, partly because of the fireproof calibre of the building—partly because of rapid action on the part of the fire department—was speedily checked.

Fred C. Eberts, manager of the theatre, was confronted by the greatest "test of nerve" he has faced since taking charge last Spring. With a full house, attracted by the presence of Weber and Fields on the bill, and realizing that a panic would result in great loss to the Kohl & Castle interests, Eberts successfully implored the firemen to make no undue noise, and asked them to rely upon chemicals as much as possible. While the fire raged on the fourteenth floor, the firemen worked almost noiselessly, and nobody in the auditorium below suspected its presence.

It is a noteworthy fact that, though nine-tenths of the building is devoted to theatrical interests, the fire had its origin in an office unrelated to theatricals, for it started in the tailoring shop of Frank B. Kinstler & Co. Outside of a smoke odor that filled the corridors, the building appeared absolutely normal to-day, and the many tenants of the floors unaffected went about their usual tasks as though nothing had happened.

NEW LAUGHS.

Jack Weber has evolved a book of minstrel jokes, especially designed for the calloused individuals who believe there are "no new laughs under the sun." Weber lays claim, not only to new gags, but also to the very best selected old ones. Critics have found the book all that its hustling author claims it, and he is the proud possessor of a batch of correspondence praising it in no uncertain terms.

FIRE SCARE.

A slight fire at the Sherman Hotel, Chicago, caused considerable excitement along the Rialto last Wednesday at noon, but it was soon controlled by chemicals.

FOLLOW THE VAN.

Performers have a peculiar preference for vaudeville circuits that have widened their spheres of control, no matter what their contracts may affirm regarding the engagements extended by any one syndicate. Therefore, the moment they hear that a firm which has extended many dates in the past has lost territory to another, they flock to the offices of those supposed to be in power, in hopes of getting a speedy readjustment of bookings. Managers know this, and perhaps it is one reason why so many rumors are circulated regarding the acquisition of new houses. It's the old story of "Follow the van; good-bye, friends of yesterday, we're with the boys who are in right to-day."

WEBSTER LEAVES FOR EUROPE.

George H. Webster, of the Webster Booking Circuit, will brave submarines and battle fronts within a few weeks, as he intends to see a Berlin eye specialist, in order to seek advice regarding an operation for the recovery of his eyesight. His right eye is blind, but he believes German surgical skill will restore normal sight.

S. & C. STILL SOLID.

A rigorous denial of the wide spread report that the Western Vaudeville Managers Association secured control of houses booked by S. & C. factions in San Francisco and Portland, because of the activities of Harry Miller, since assuming charge of the new W. V. M. A. offices in San Francisco, was made by N. J. Kissick, of the Affiliated Booking Company, Chicago.

"While it is true that THE CLIPPER'S report of the astounding W. V. M. A. achievements in our territory was not so far-fetched and untrue as some appearing in a certain paper claiming to have exclusive entree when it comes to getting W. V. M. A. news," said Kissick decisively, "it is also a fact that the A. B. C. forces have such absolute control of the bookings formerly held by S. & C. in the sections mentioned, that the only way any other syndicate could break into the field would be by buying out the A. B. C. holdings—which are not for sale."

At this point Kissick showed a telegram from President Lincoln, of the A. B. C. forces, bearing a San Francisco, Jan. 18, date line, which stated that "Pop" Grauman (of the Empress, San Francisco) "has not bought Empress, Portland, at all, and has no theatre in that city; S. & C. hold a booking contract with the Empress, San Francisco."

Kissick firmly believes that the A. B. C. policy of six act road shows is the only sensible one for Far Western bookings, and that enough houses must be held by a circuit claiming to invade the Great West to obviate enormous jumps. "Instead of giving up houses," he said, "Lincoln's tour is resulting in the acquisition of many new ones." When asked about San Jose, he replied, "I deem San Jose about as important as Dixon, Ill."

It has been hinted that the reason for the W. V. M. A. invasion lay in the fact that Ben L. Fuller wanted more consecutive bookings for acts entering Australia—and that his trip to Chicago Christmas week was for the purpose of getting some assurance from the W. V. M. A. that the Far West would be invaded.

NEW HEADS FOR FOREST PARK.

The new Forest Park Amusement Co., whose incorporators are A. E. Winterroth, Forest Park, Ill.; Paul Heinze, Forest Park, Ill., and Thos. F. Graham, Chicago, Ill., is a \$50,000 corporation, which has purchased the assets of the Forest Park Fair Grounds Amusement Co., former owners of the West Side Amusement Park. On Wednesday, May 17, the park will reopen its gates.

The new management intends to install new amusement devices. A garage will be constructed opposite the main entrance.

The North end of the park will be completely remodeled, where a picnic grove will be laid out, with dancing platform.

The directors of the company are: John Broderick, August Bunge Jr., Chas. C. Dorman, Edw. C. Hayman, Paul Heinze, Edw. J. Kelly, Wm. B. Malcolm, Chas. H. Soelke and A. E. Winterroth.

The following are officers: John Broderick, president; Wm. B. Malcolm, vice president and treasurer; August Bunge Jr., secretary, Paul Heinze, manager.

GOOD OPENING.

Harry Spingold is congratulating himself upon the way Simmons and Simmons "cleaned up" when they opened at the Milda, last week. The act is now being awarded choice W. V. M. A. time.

BUTTERFIELD BACK.

W. S. Butterfield, of the Michigan U. B. O. Circuit, returned to Chicago last week, and plunged into an endless batch of work. Though some Michigan houses have lost money, business, as a whole, is at such high tide that, with the new theatres recently constructed offering some of the best acts obtainable, Butterfield anticipates the biggest season in the circuit's history.

CIRCUS AND VAUDEVILLE.

Sanger and Sterling, well known for their work as clowns in circus arenas, are playing local vaudeville time. Their dog prize fight is proving a big feature of the act. They expect to rejoin a circus troupe when the season opens.

WOODS TO BE LONDON MANAGER.

WILL NOT DISPOSE OF ENGLISH RIGHTS TO HIS PRODUCTIONS.

AMERICA WILL BE SOURCE OF PLAYS FOR ENGLAND FOR SOME TIME TO COME.

A. H. Woods intends to become an international manager. He has reached this decision partly because so many of his New York hits have been successes in London, and partly because he believes that for some time to come England will be obliged to look to America as its principal source of plays. For this reason he will hold tight to all the foreign rights of his own productions and, incidentally, he will reach out for the English rights of productions other than his own.

B. OBERMAYER A SUICIDE.

(Special Cable to THE CLIPPER.)

The confirmation of the suicide of B. Obermayer, the agent, was received in a cable last week by us, from our foreign representative.

It is stated that he committed suicide by cutting both his wrists, in the Ring Hotel, Munich, Germany, and was buried Dec. 20.

No reason is stated, except that he has been under suspicion by the German authorities for some time.

Obermayer was best known in this country as the first man to import English girl acts, bringing over the Eight English Rosebuds some ten years ago. He had also done quite some booking for the burlesque shows, supplying them with many English chorus girls.

Over sixty thousand marks was found in his room. He was a bachelor, and had many friends on both sides of the ocean.

"JOYLAND" FOR AMERICA.

LONDON, Jan. 22 (Special to THE CLIPPER.)—The success of the new Hippodrome Revue, "Joyland," has been so pronounced that Albert De Courville has already sent his director to New York to make arrangements for an early production in the States.

De Courville hopes to secure the Century Opera House for this venture.

BUTT APPOINTS NEW MANAGER.

Joseph Wilson has been appointed manager of the Alhambra Theatre, in Glasgow.

He was recently manager of the Playhouse, in London.

DUPREZ TO RETURN.

Fred Duprez will return to America this Spring and begin a tour of the Pantages time.

MANAGER QUICKLY ACQUITTED.

Dr. A. W. Bender, manager of the Bender Theatre, Utica, N. Y., was quickly acquitted, Jan. 19, when the jury, after being out nineteen minutes, returned a verdict of "not guilty."

Manager Bender had been indicted for showing an alleged indecent motion picture at his theatre, said picture being "Damaged Goods," and his acquittal was a vindication of both manager and picture.

REMAINS WITH "WITHIN THE LOOP."

Irene Franklin will remain with "Within the Loop" until her new play, "The Melting of Molly" is ready for rehearsals. "The Melting of Molly" is based upon Marian Davis' story of the fat girl who made herself thin for the sake of an old lover, only to have him return after three years weighing more than three hundred pounds.

GEORGE LE GUERE INJURED.

George Le Guere, playing with Metro Company, at Jacksonville, Fla., was painfully but not seriously injured in a mob scene here on Jan. 22. Four hundred supers were used in a run on the bank, and Le Guere was injured in breaking through the mob.

LONDON, Saturday.—Henry James, American author, who took the oath of allegiance as a British subject last year, has been seriously ill for several months, and his physicians state that his condition is not improving.

JIMMY BRITT is on the Moss & Stoll tour in England.

FLEMINGTON OPERA HOUSE OPENS.

The Opera House at Flemington, N. J., was opened Jan. 15, with pictures, playing to capacity business. Considerable alterations were made, new scenery added and the picture equipment enlarged by the addition of two new Power 6A machines.

The policy of the theatre will continue as during the past, playing road attractions, with pictures on off nights. The house will be booked through the F. L. Ferguson Theatrical Enterprises, Inc., of New York City, who have taken the lease and are, at the present time, owners and managers of a circuit of theatres in New York State.

The house crew includes the following: A. A. Taylor, local manager; D. J. Dolan, treasurer; Harry Summers, electrician; Herman Doll, musical director; Al. Tompkins, stage manager.

ANGLIN—FAVERSHAM.

Following the announcement of the retirement of E. H. Sothern and Julia Marlowe, the statement that Wm. Faversham and Margaret Anglin will combine forces, beginning on April 23 (the three hundredth anniversary of the death of Shakespeare), on which date they will be seen in Chicago, in a spectacular production of "Romeo and Juliet," to be followed by a Shakespearean repertoire.

It is the intention of Miss Anglin and Mr. Faversham to appear next Fall in a modern play, but each Spring they will give a nine weeks' season of Shakespearean repertoire, beginning the middle of March. With the exception of this Spring they will begin their season annually in New York.

The combination of these two players ensures worthy productions of Shakespeare's plays. Both have proved themselves to be Shakespearean readers of more than ordinary merit. New Yorkers have seen Miss Anglin as Viola, Rosalind, Katherine, and Ophelia, and have approved of her work in each.

Mr. Faversham has shown us a fine production of "Julius Caesar." He has given us a most creditable Iago, and as a member of Charles Frohman's Empire Stock Co. he played Romeo to Maude Adams' Juliet.

RIALTO WINS.

The beautiful photoplay house recently opened by H. M. Newsome, on Third Avenue, Birmingham, Ala., was named the Rialto, after a contest in which more than a thousand people took part.

Mr. Newsome is also the proprietor of the Amuse-U and Trianon Theatres, in Birmingham.

TOUR FOR KID ORCHESTRA.

The San Diego Conservatory Orchestra, composed of children of San Diego, Cal., under the direction of Chesley Mills, gave a fine concert at the U. S. Grant ballroom there Jan. 14, to a large audience. An excellent program was thoroughly enjoyed, and Master Freddie Olson, who directed some numbers and rendered violin solos, received much applause for his good work.

Mr. Mills plans to take the organization on a tour during the Summer months.

CAIRNS ILL.

W. L. Cairns, of the Cairns Bros., underwent a serious operation at the New Macon County Hospital, in Decatur, Ill., recently, and is doing nicely.

Owing to his illness the show will not open its house season the latter part of January, but wait until the tenting season begins, about May 1.

CHARGED WITH ACTRESS' MURDER.

Louis Blanchette was arraigned in the Criminal Court, Cleveland, O., on Saturday, Jan. 22, charged with first degree murder of Dolores Evans, an actress, in a hotel in that city two weeks ago. He pleaded not guilty.

HALF TONE ILLUSTRATIONS.

Cuts can be inserted in reading pages.

Single Column.....	\$10
Double Column.....	\$25

CHICAGO HARMONY NOTES.

CAMPAIGNS STARTED.

Most of the publishers have their new season's plans all laid out and are now driving home their big campaigns of popularization. Songs that made good in lead sheet form, after a good tryout, are being adorned with elaborate title pages. Publicity stunts galore are being worked. Counter songs that showed themselves superior to the average run are being plugged for big hits. Already, songs that seemed new and strange a fortnight ago are being whistled on the streets. In a short time those with Marathon stamina will outstrip their opponents and enjoy the confidence and prosperity that always accompanies hits.

RE-UNITED.

As soon as Charley Pierce, Western manager for Shapiro, Bernstein & Co., learned that Frank Magen, the silver voiced plugger, was released from the Leo Feist Chicago pay roll, last week, he grabbed him up, "for old times' sake." The sentiment lies in the fact that the duo worked together three years ago, when Shapiro-Bernstein put over their biggest hit, "Trail of the Lonesome Pine." Charley is confident that "What a Wonderful Mother You'd Be" will prove even bigger than the phenomenal hit of three seasons ago—and knows no better man to assist him in "making" it in the West than Frank.

A NOVEL STUNT.

Arthur N. Green has evolved something new. He calls himself a "music broker," acting as go-between for writers and performers, on a percent basis. A large staff of local lyricists supply him with manuscripts, which he shows to headliners. The minute something is reached that pleases, "bingo!" a deal is closed and little Arthur comes in for his percentage. Arthur claims the idea has taken hold speedily, his acquaintance with vaudeville performers tending to substantiate the claim. He makes his headquarters with the Rybak Publishing Co., in the Grand Opera House Building.

HERE IT IS.

Gus Kahn, staff lyricist for Remick's Chicago office, asked for a write-up last week, but we don't know what to say, unless it is to call attention to the fact that Gus and his recently acquired wife (nee Grace Le Boy) entertained Rocco Vocco and his not-quite-so-recently-acquired life partner, at the new Kahn home, in Winnetka Avenue, one night last week.

FORSTER AGGRESSIVE.

F. J. A. Forster's recent trip to New York has filled him with fighting vim, and he has returned, resolved to put over one or more of the songs he recently issued. He has engaged a big boosting force, including Dave Allen (who also writes), Eddie Savage (the St. Louis wonder) and Frankie Stein (well known in local music centres as an Al pianist). With everybody doing their best there is reason to believe things will soon get started in the right direction.

RAGTIME IN TRENCHES.

The newspapers have devoted much space to stories relating to ragtime in the trenches, at the fighting front of the European War. But Roger Graham, of Craig & Company, has more tangible evidence than mere hearsay. For he just received a letter from Harry Lewis, R. A. M. C., "England's Boy Comedian," explaining the good action he's getting with the firm's new songs—and advancing the addresses of battle bandmasters. Lewis wants exclusive European singing rights to several numbers embraced in the Craig catalogue.

GETS THE ACTS.

Al Bellin, of Witmark's Chicago organization, is especially adapted for landing acts, as he is energetic enough to look them up, able to play for them—and sings sufficiently well to demonstrate any kind of a song. This combination is a hard one to beat, which is one reason why Manager Tom Quigley reports more acts landed recently than ever before in the history of the house.

STRAIGHT'S NEW ONES.

Perhaps the fact that his old side-kicker, Gene Green, went over big at the Wilson, last week, was the reason for Charley Straight's renewed good work in the composing line. But, whatever the reason, it is a fact that J. H. Remick & Co. are on the eve of releasing some new ones from Charley's pen, in the instrumental line, that look like winners. Since Charley became chief instrumental writer of the Chicago office, a few weeks ago, he has contributed several big sellers. Casper.

PALACE.

(ELMER F. ROGERS, MGR.)

You can't get away from it, the Palace is certainly showing the programs that are bringing in the crowds.

Monday night's performance was attended by an almost capacity audience.

McIntyre and Heath were the feature, and well they should be. If there is a comedy team in vaudeville that can get as many laughs as they do in their twenty-five minutes time, the writer has never been able to find them. For this engagement they are giving "The Georgia Minstrels," and the selection seemed just right, as the audience just hollered their "heads off."

Time has not worn out the welcome and the reception accorded them lasted fully a half minute.

Wilbur Mack and Nella Walker and company, in a new act, called "A Pair of Tickets," have studied the vaudeville theatregoer, and in consequence have an act that is away from the beaten path. They scored heavily at the Monday night show. (See New Acts.)

Henri de Vries, presenting "A Case of Arson," in which he portrays seven separate and distinct characters, also proved a big feature. Although the sketch is not new, they seemed to like it here. De Vries gave his usual artistic performance, assisted by W. Yearce and J. Morton.

Will Morrissey and Dolly Hackett, with a rather clever comedy idea seemed to have struck upon something original that vaudeville has been longing for, and while the program doesn't state what they call it, it goes over big. Morrissey is one of those natural comedians that you like from the start, and even if Miss Hackett doesn't do much more than look pretty, you hate to see her leave the stage. Morrissey and Hackett are here to stay, vaudeville needs novelties such as they are showing. Their motion picture finish is a scream, and went over big.

Joe Cook, who gives a vaudeville show all by himself, opened the intermission, but this position just suited him. Joe can do almost anything, from acting to juggling five clubs at one time.

"The New Producer," a grand opera cocktail, with Bertram Peacock, Blanche Morrison and Henry Antrim and company of ten chorus people lost a lot of time rehearsing what they evidently thought was a new and capital idea for vaudeville. It has very little to recommend it but the singing. What talking is to be done is said by Peacock, who, through his nervousness, almost "crabbed" the act. He has a capital baritone voice, but is poor on reading lines. Blanche Morrison displayed a remarkable high soprano voice to good advantage. Henry Antrim, the tenor, harmonized beautifully.

Florence Hardeman, formerly soloist with Sousa's Band, is making her debut in vaudeville, and if the reception accorded her Monday night can be accepted, then she is a good vaudeville attraction. (See New Acts.)

Merian's Swiss Canine Actors, in a humorous little playlet, called "The Territorial Quartered," opened, and the time spent in training the dogs was rewarded by a solid hit. The dogs go through their little play without a slip, and at times appear almost human. It is easily one of the best acts of its kind seen at the Palace in some time. Jack.

COLONIAL.

(ALFRED DARLING, MGR.)

Herbert's Loop the Loop Dogs opened. Dunbar's Old Time Darkies, a male singing quartette of dusky warblers, including a basso profundo who possesses an exceptional voice, livened things up in the number two spot. (See New Acts.)

Noel Travers and Irene Douglas, presenting "Meadow Brook Lane," a new sketch by Edgar Allen Woolf, followed the singing darkies and fared nicely. The act pleased the Colonial audience immensely, the wonderfully realistic cottage set creating a strong impression all by itself which helped the sketch materially. (See New Acts.)

Harry Tighe has at last secured a suitable partner in the person of a cute little girl named Sylvia Jason. The big fellow had a bad cold Monday evening, but managed to kid his way through in great shape. The turn was one of the hits of the bill. (See New Acts.)

The W. Horelik Ensemble is a dancing act starting as a pantomime quite unnecessarily.

As soon as the pantomime nonsense, which includes a pistol shot, and which might mean anything from high tragedy to low comedy, is gotten over, the Horelik dancers go into a routine of whirlwind stepping. The dancing, mostly of the Russian folk type, is of the very best sort. There are two excellent dancers in the line-up, the chap with the long hair, who piroettes like a top, and a lively little girl, whose toots twinkle merrily every minute she is on the stage.

The Gypsy setting and costumes furnish the touch of novelty needed to get away from the old Russian troupe formation. Closing the intermission the Horelik act went like a house-a-fire.

Morton and Moore, clad immaculately in dress suits, offered an amusing hodge-podge of dancing, ground tumbling, travesty bits and singing, not to mention a little whistling. Jim Morton is certainly a hard working comedian and deserves every bit of success that he has attained. Frank Moore makes a capital straight for the strenuous comedy of the acrobatic and nimble footed Morton.

The boys are assisted in one of the several funny burlesque bits introduced in the act, by two girls of comely appearance.

Morton and Moore were on the stage a long while Monday night, but every minute of the stay was enjoyable. As a matter of fact it would be difficult to think of another male combination of exactly similar talents. The team can easily be placed in a class by themselves.

Mercedes created the usual discussion as to how it is done. The act is a wonder in its way. There have been numberless mind reading acts in vaudeville from time immemorial, but the "thought

transference" idea as Mercedes handles it tops them all overwhelmingly.

The first thing that strikes the spectator in considering this act is that apparently no signals are used. Another interesting sidelight is the class of selections the pianist is called on to play.

It's a regular act and a genuine vaudeville novelty which comes as near to being a sure-fire attraction as anything played hereabouts in years.

An asset which Belle Blanche may well be proud of is her own natural soprano voice of fine quality Jack Norworth, Eva Tanguay, Trentin, and other theatrical stars. She was a huge hit, and received the hall mark of approval in the way of a peculiar type of applause only given supreme favorites at this theatre.

An asset which Belle Blanche may well be proud of is her own natural soprano voice of fine quality and wide range. The ball game encore, in which she impersonates Jimmy Powers, Geo. Munros, Ethel Barrymore, Sam Bernard and Ralph Herz perfectly, and strange to say Frank Tinney very badly, received an applause appreciation fully in accord with its high entertaining values.

Amets, in the very hard closing spot, put on three dances, before a mirror arrangement, including the fire dance, which gained her fame several years ago. The light effects in this dance are startling. Topical pictures closed a very good show. Hex.

PROSPECT, BKLN.

(WM. MASAUD, MGR.)

Wm. Ferry, the "Frog Man" contortionist, opened and scored strongly. He does his work in an artistic manner and some of his postures caused mirth.

White and Clayton, two young men in evening clothes, have a pleasing dancing specialty, but are hurting their offering by using the "tan" make-ups. There is really no reason for the "tan," as both are possessed of pleasing appearance and nimble limbs, and if anything the "make-up" detracts from their respective personalities.

Julia Blanc and company offered a sketch entitled "Mammy Lou," written by John B. Hymer, which possesses possibilities, but in its present condition appears weak owing principally to its members overdriving their characters.

Romer and Mitchell (New Acts) contributed fifteen minutes of kidding relative to each other's avoidropus.

Dorothy Toye, in a matter of fact manner, strolled on and had the audience with her immediately. The difference between minor and major vaudeville material was at once made apparent by Miss Toye. She sang in both soprano and tenor voice and cleaned up, using good judgment by leaving the audience applauding for an encore.

Capt. Gruber and Mile. Adelino, in a spectacular act, which served to introduce an elephant, a horse, pony and dog, followed Dorothy Toye, and put over a real hit. The animals are all splendid workers, and each went through its routine of tricks in a very intelligent manner. The setting of the act is pretty.

Palfrey, Hall and Brown opened after intermission, and through the efforts of the comedian and the dancing of the female member, made a fine impression. The comedian is genuinely funny and his dances on the unicycle were warmly applauded.

Bernard and Scarth do a dandy specialty entitled "The Tale of An Overcoat," which is replete with bright lines. Bernard is a funny chap and likeable, and at times his mannerisms remind one of Harry Fox. His partner, Florence Scarth, is a splendid foil.

"Skeets" Gallagher and Irene Martin, two refreshing youngsters, experienced no difficulty in following Bernard and Scarth. The girl's piece of business as a little girl with her doggie was delicately handled and not overdone. Gallagher is a light comedian who will develop.

Cressy and Dayne, in their sketch, "One Night Only," were the usual laughing hit, although the act seemed to run a trifle long.

Santley and Norton, in a Rathskeller turn, were on next to closing, and held down the difficult position with ease.

Norton caused much merriment by his "Fountain of Youth" song, and Santley sang "Broken Heart on Broadway" with perfect articulation and in pleasing tones.

Clyde Rinaldo's "La Graciosa," a spectacular posing act, closed the show, and held them in. The settings used in the opening are magnificent. Frel.

FIFTH AVENUE.

(WM. QUAUD, MGR.)

Singing predominated the show at this house the first half of the week. The Carltons, an acrobatic turn, although billed, did not appear at the Monday matinee.

Another act replaced the Carltons at the night show. At two o'clock Monday afternoon there was only a fair sized audience on hand to give the pictures the once over, but by the time the vaudeville part of the program started nearly every seat in the balcony and orchestra was filled.

After a very monotonous series of badly photographed and so-called topical new pictures, displayed via the *Selling-Tribune* Weekly (Weakly would be more appropriate), Pasquale and Irene Mario opened, with a routine of vocal selections.

Pasquale Mario, as his name would indicate, is an Italian. He has a well cultivated baritone voice of light timber, but sweet quality. Irene Mario is a pretty woman of the distinct Brunette type. She sings fairly in a stridently shrill soprano, but makes up for vocal deficiencies by a pleasant manner of delivery and a classy way of wearing clothes. An excerpt from the opera of "Martha," well sung by the man, was a number the house enjoyed. "Araby" sent them off to an appreciative hand.

Lloyd and Britt followed with more singing, and a very badly arranged routine of talk, which may have been intended to be humorous. It wasn't funny, but it was awfully tiresome.

Both performers, while engaged in the conversational duel, stand directly over the footlights and seem to lack confidence in their ability to place the all too few snickers to be gotten out of the gab-fest.

The reason for the team's clumsy delivery of the aforesaid alleged comedy dialogue becomes apparent as soon as Lloyd starts to dance. He's a corking dancer, this boy, with an eccentric style all his own. Britt, too, atones for his part in the patter by putting over several songs in a sweet and well modulated tenor voice. The Scotch song, in kilt, 'y Britt should be dropped, however. He is away off on the dialect. The house liked the act and accorded them a couple of bends at the finish.

Geo. M. Fisher and company, in the "Potash & Perlmutter" style of comedy sketch, formerly played by Fisher and Green, were a solid hit. The act is well written, consistently funny and more than ordinarily legitimate for a vaudeville sketch of its nature. Fisher is a clever character comedian, and his unnamed partner a natural and unctuous delineator of the much abused comic stage Hebrew. The act got plenty of laughs from the beginning to the finish, but closed to little more than a ripple of applause. Geo. Fisher need not fear to play his act in any company. The more an audience pays to see it the better it will go.

"The Strange Adventures of Mary Page," the Essanay picture serial, an installment of which will appear every Monday for the next fifteen weeks, at the Fifth Avenue, pleased immensely.

Kathleen Clifford, billed as the headliner, did not fare nearly so well here as she did recently at the Colonial, singing precisely the same numbers with the identical costume changes, the little character comedienne just about passed. Every audience has its likes and dislikes, however, and Kathleen can point to her Colonial hit and make any comparison she so desires. The English Johnny impersonations are genuinely clever.

Allman and Dody (see New Acts) offered a routine of talk and songs that was liked.

Ethel Whiteside (see New Acts) presented a well costumed turn, consisting of eight clever entertainers. She carries a lot of scenery, and on the whole makes a pretentious showing with her latest offering. Her.

HARLEM O. H.

(HARRY SWIFT, MGR.)

It would be folly to say that Harlem has not felt the effect of the Alhambra right around the corner, slicing its prices to the popular call last week, though it was noised around the lobby on Monday night (this week) that the box office showed "about the same" when the count was made up, Sunday night.

Inside it was a clinch to see a difference in the business Monday evening. Not a big one, but evidence enough to show there was a slack-up at the booth outside from past performances. That, and even more was expected when it is considered the Alhambra has always been a big time vaudeville house, and the Harlemites couldn't resist making a change with such names as Belle Blanche and Morton and Moore blazing away in the lights in front of Harry Bailey's theatre last week. A week or so longer will tell the material effect on the Harlem. Manager Swift said his Monday matinee was as big as any he has had in weeks.

Eart McHugh's "On the School Playgrounds," and a new singing trio, are the Harlem's choice against Josie Heather and "Discontent," as the Alhambra's headliners.

The McHugh act has galloped the big time ground enough to hold its end up. The cast remains practically the same unless the change has been made among the girls. They appear to be the same lively seven, singing as well and working as hard as they ever did anywhere else. The same goes for the "Swedish" comedian in it, who had the Harlem crowd at his mercy for laughs Monday night, while the schoolmistress won them easily with her "barbiton" of "Mother" and a comic one for the marriage ceremony. The house came out of its seats with the shower of shoes on the head of the prospective groom.

Brandt, Schreiber and Hastings (New Acts) are a husky melody trio. They were in good voice Monday night, and being one of the few singing turns in the show, got all the value from their numbers.

Rawls and Von Kaufman, presenting about the same routine of act, featuring Rawls' black face comedy character, were finely treated. They should lay out a new offering and do away with the closing in one, and even the song, which is no value to the turn. Rawls would shine up funnier with brushed up material.

Tom Kuma, a Jap equilibrist, opened the show with a performance of wriggling through from one to four brass rings. His table and floor stunts, balancing a glass of water on his forehead while getting through the rings, appeared to hit his audience as his best. Kuma's turn is placed about right on the time he's working.

Bruce Morgan and Betty, on around 8.40, were too early, "No. 2," to land as solid as their comedy taking, singing and dancing would undoubtedly have got them further down on the bill. Morgan is a clever soft shoe stepper besides having a stage presence that should have him working better time than he is and has been with Betty. The girl's gown, a purple velvet affair, did not have the class of the rose velvet cloak she took from over it; and she might adopt a more becoming arrangement of the hair, in the bargain. She's as good a feed for Bruce's old and newer gags, as she is playing a piano for his songs and dances.

The show was split, after a mediocre sketch called "The Lady Burglar" (New Acts), by a better Lubin-Reeves comedy reel than we've caught the former London music hall "drunk" on the screen in several moons.

An "old standby" of turn closed the show in the Keeley Brothers and company. The late Gus Keeley has been replaced by a comedian of no mean ability at either making fun or wallowing the punching bags. Two girls are also assisting Art Keeley in the turn, and following the punch-

NEW VAUDEVILLE ACTS

AMERICAN.

(CHAS. POTSDAM, MGR.)

ing of bags by all four, a comic slapstick bout between the two boys sent the act off to a big laughing finish. *Tod.*

Thomas and Allen opened the show Monday afternoon, Jan. 24, with their singing and dancing act. (New Acts).

Norton and Allen found the going rather hard in number two position. (New Acts).

Cunningham and Clements do their dancing on the style of Adelaide and Hughes, carrying their own leader. The act is well staged, and the dancing some of the best seen at this house, the pin-wheel finish being handled without any of the usual awkwardness. This turn should fit on most any bill.

Smith and Kaufman have little to do in the way of finishing their act. The talk and songs are well selected, and while the ballad seemed a bit too high, it was so well handled that this fault was unnoticed. Their last number affords them ample opportunity to work up their audience, and they take advantage of it.

Marie Hart, formerly of Marie and Billy Hart, is the real gloom chaser, and was justly the hit of the bill. (New Acts).

Ben Mann, of Ben and Hazel Mann, owes the American a new drop; he put his hand through the street drop while indulging in a bit of horseplay with his partner. The act, that of a nut and straight (girl), is in need of new material, and above all should cut the "My brother's hat" joke. The ballad scores heavily, but the closing should be changed.

The headliner for the week is the late Paul Armstrong's skit, "To Save One Girl." The enunciation of the lead was so poor that we could not understand a word of his conversation with the bishop. The sketch remains practically the same as when seen before, and lives on its reputation.

Ed. Dowling opens his act by shouting some unintelligible remark off stage before his card is posted. The hoots and remarks passed in the audience should apprise him of the needlessness of this part of his performance. His opening song should be changed and his comedy reconstructed. The impersonation of George Beban, in "The Allen," is excellent, and his closing, that of a poem recited in ten dialects, giving the views and arguments of the German-Italian, and so forth, finishing with the American, on the cause and effect of the present war, is a gem. Ed. Dowling is too clever a performer to use burlesque methods in his work, and we look forward to his discontinuance of this practice. A few changes will make his act a hit at all times.

Guinan and Newell closed the bill with their dancing and acrobatic turn. (New Acts.)

Once Over.

PROSPECT,

Theo. Bamberg and company presented a sleight-of-hand offering which impressed the audience favorably. The silhouettes furnished much amusement, and were rewarded with a big hand.

Arthur Madden danced himself into favor, his own eccentric dance, the ankle dance, in which he proved the dexterity of his feet, winning most applause.

Franklin Walters and company presented a sketch, entitled "Eve and the Man," which was a most uninteresting, unamusing and senseless conglomeration of vulgar situations and jokes. The woman attempted dramatic acting and the man a drink, but that's as far as they got.

Tate's "Fishing" was certainly a relief following the sketch and picture of "Graft." Plenty of laughs are provided, hearty, wholesome laughs, and the act was duly applauded.

Maud Ronair and Joe Ward entertained with their skit, "On the Boardwalk," and pleased.

De Renzo and La Due presented a deserving acrobatic act, and received applause for each of their stunts. *Emil.*

Noel Travers and Irene Douglas (Comedy Sketch.)

SPECIAL SET. 22 MIN., FULL STAGE.

Colonial.—Noel Travers and Irene Douglas, assisted by Shirley Taylor and Reynold Williams, are presenting a new light comedy sketch, by Edgar Allen Woolf, at the Colonial, this week.

The sketch carries a rather improbable story, even for comedy, and the players for the better part are lacking in ease and presence. Sydney Taylor, who plays the grocer's boy, for example, invariably shouts his lines at Travers, who is a fly salesman, and Travers is the best actor of the cast, but suffers from having to deliver a lot of foolish lines and indulge in much stagey "business."

Miss Douglass does not seem exactly at home in the role she assumes, and Reynold Williams, as a crabbed old rent collector, either by direction or intention, makes up for the part in awfully conventional manner. The best thing in the act is a beautiful cottage set, which looks like one of those model houses advertised in the magazines.

The sketch itself is of old fashioned construction, and the plot is a first cousin to the good old tried "I'll foreclose the mortgage, dum ye, unless I git the money by nightfall" style of drama popular forty years ago.

The set may put the act over, but it seems too bad that something worth while couldn't have been written around it. It's a pippin. *Hez.*

Wilbur Mack, Nella Walker & Co.

20 MIN., FULL STAGE.

Palace.—This clever pair, who have been in the habit of showing new things in the past in the way of flirtation acts, have put together one that they showed for the first time at this house Monday that is the neatest singing, talking and dancing act seen on the boards in some time.

Both possess what is most essential for success on the stage, personality and appearance, adding much refinement to this already big asset.

While neither has any singing voice to speak of, the several songs introduced are rendered in such a sweet and clever way that you can't help liking them.

Their new idea is called "A Pair of Tickets," and while the author's name is not on the program, he has nothing to be ashamed of. There is hardly any plot to the little playlet, but just enough to hold interest and to make the audience think and look for what is going to happen next.

The couple meet in the ladies' parlor of a swell hotel, and the usual thing happens.

They have for assistant and a good feed, Albert Hockey, who, by the way, is a very capable piano player. A song called "At the Fountain of Youth," introduced by Mr. Mack, made a splendid comedy number.

Jack.

Allman and Dody (Singing and Talking).

15 MIN., IN ONE.

Fifth Ave. (Jan. 24).—Allman and Dody are doing a fairly entertaining talking and singing act this week, at the Fifth Avenue, which could be improved greatly by securing a better line of comedy talk. The routine now in use, while well delivered by the team, is not particularly funny. This is a defect that should be easily remedied.

Dody appears as a "Wop," and is excellent so long as he sticks to the character and dialect.

The closing medley is not over strong, in addition to being rather out of character for the boys.

Allman has a tenor voice of surprisingly good quality. His rendition of one of the popular "Mother" songs brought a lusty applause response.

The singing of both is one of the strong features of the act. Better and more suitable songs, and a new line of talk should put this act in the feature class, as Dody is a genuine character comedian, and Allman can vocalize with the best of 'em.

The Fifth Avenue bunch voted the act a hit Monday afternoon. Nevertheless it would be interesting to see what results could be attained if Allman and Dody were fitted with better comedy material and songs.

Hez.

Dunbar's Old Time Darkies.

16 MIN., IN ONE, SPECIAL DROP.

Colonial (Jan. 24).—Dunbar's Old Time Darkies are a first rate singing four. All are real colored men, and all have good voices of genuine "cooney" calibre.

There is a bass singer in the act who has a great set of pipes. He doesn't sing "Asleep in the Deep," so that's something to be thankful for, anyway.

On second at the Colonial Monday night, the act did very well.

The songs the turn uses are mostly of the camp-meeting type.

Somebody went away back and yanked that good old standby of comedy quartettes, the steam calliope imitation, out of the dim past. The calliope thing is so old that it seems new. At any rate, the quartette does it in proper fashion.

A nicely painted drop is carried, and all things considered, the Old Time Darkies, who are not so very old in years, offer a harmonious sixteen minutes of somewhat different vocalization. *Hez.*

Florence Timponi.

11 MIN., IN ONE.

Loew's 7th Ave. (Jan. 20).—While unfortunate enough to hold down number two position, and inclined to show a little nervousness, Florence Timponi won her audience and could have offered an encore. Her opening number was fair, and the recitation of the second chorus of "Mother's Rosary" seemed a bit hurried. Her closing number, "Natan," was her best effort, and the laughs and applause spoke the approval of her audience. Her costumes are excellent, and she should soon prove a feature for the average house.

Once Over.

"The Lady Burglar" (Dr. Sketch).

19 MIN., INTERIOR.

Harlem O. H. (Jan. 24).—Nothing new in the line of theme does this dramatic sketch show, while none of the three characters in it are capably handled by the workers (two women and a man). The old idea of a deserted wife turning to be a female crook, Jimmying her way into the home of the re-married man, now a well-to-do physician, who left her flat years before. It's Christmas Eve. He slips her a check for a thousand to keep mum. For the new wife's sake, and the need of the money "to care for a sick friend," she accepts—then told him she had secured a divorce from him, and the "sick friend" was her husband. But the author neglected that "Doe" could stop the cashing of the check at his bank. The man does best of the three. The woman appears to be doing something out of her line in the crook role, though she has very slack material to work with. An illuminated Christmas tree and the sentiment of Dec. 24, at midnight, helps it get "over" to some degree of success. *Tod.*

Ethel Whiteside and Company (Singing and Dancing).

25 MIN., ONE AND FULL STAGE, SPECIAL SCENERY.

Fifth Ave. (Jan. 24).—Ethel Whiteside and a clever company of eight juvenile entertainers are closing the show first half of this week at the Fifth Avenue.

The turn is elaborately costumed, and carries what looks like a carload of scenery.

Miss Whiteside herself does not do a great deal in the act, but appears at odd moments, each time wearing a more stunning costume than on her previous appearance.

The turn opens with Ethel Whiteside, four girls and four boys, clad in Colonial garb. The octette go through the measures of a minuet in a full stage setting depicting an *anti-bellum* plantation scene. A medley of songs is fairly well put over, describing, in a way, what is to follow. A song in one follows.

This is a number in which a novelty drop figures, showing the portholes of a ship.

The singers faces appear at the portholes and the effect is very pleasing.

A scene in full stage comes next, in which the boys appear in evening dress and the girls in cute pantaloons costumes.

The girls, by the way, are a quartette of shapeless misses who satisfactorily fill the eye in the abbreviated skirts. The boys look well, too, in their dress suits.

In this set a well played violin solo, by a girl, a finely rendered ballad by a youth with a creaking voice, and a whirling dance by an athletic looking young lady, keep things moving at a rapid rate.

A clever acrobatic dancing team, and a cute little girl toe dancer, also perform specialties in this set.

The big girl, who does the dance introducing the difficult Russian steps and spins, is a wonder.

Following the very good specialties there are more scenic changes to "one," and then back again to full stage. Miss Whiteside should eliminate the "Blue" song she sings in front of the drop, supposed to represent London.

The finish in black and white costumes of novel design, backed up by a full stage, black and white set, brings out a medley of old songs.

Weber and Fields, old favorites, especially the late Peter Daly's "Rosie" song made a fitting finish to a very pretentious and highly entertaining vaudeville act that could be improved only in its manner of presentation. There is enough talent in the act to give two complete vaudeville shows.

Hez.

Florence Hardeman (Violin).

12 MIN., IN ONE.

Palace.—Until recently soloist for Sousa's Band, it didn't take Florence Hardeman long to demonstrate Monday night that she is suited for vaudeville.

The young woman possesses an abundance of personality and quite naturally plays the violin with grace and skill to have been soloist for the well known bandmaster.

She is assisted by William Reddick at the piano, and offers a repertoire of four high class selections, her best being "Schubert's Serenade."

She seemed perfectly at home on the stage, and aside from a tendency to run off the stage after she finishes each solo, the arrangement of her act is good.

Jack.

(See page 15.)

MELODY LANE

BY JACK EDWARDS.

MUSIC PUBLISHERS PAYING HIGHER FOR SERVICES OF SINGERS.

WAS BOARD OF TRADE A MISTAKE?

It now has developed into a question as to whether it was a wise move made by the leading publishers last year in forming "The Music Board of Trade."

With the exception of some three or four music firms this organization had for membership every publisher of popular music in the country. They started off with good intentions, and just about when they seemed to have eliminated a great part of their tremendous burden, all, with the exception of one or two, announced openly that hereafter they intended to resume paying acts.

Another question is, did all of them really stop the paying?

Getting the services of the "choice acts" to-day has got down to almost like an auction sale. The performers open the bid with one publisher, and then "peddle" their wares around the different publishing houses until they strike the highest bidder, regardless as to whether the song suits them or not, and then close.

Where does the music publisher come in, after paying all his profits out to have his songs introduced?

There is only one firm, to my knowledge, that has been loyal to his promise in not paying acts, and this publisher has to-day one of the best selling catalogues ever controlled by one house.

The music business is fast going to the "dogs;" in fact, it might be mentioned, it's at rock bottom, and every day one hears rumors of this or that publisher about to go into bankruptcy.

By a strange coincidence Henry Waterson, who in the old days of Helf & Hager lowered the price of sheet music, is to-day selling very few of his numbers in the ten cent stores.

Much has been written about the professional copy evil, but this is an abuse that will never be stopped.

The reason of the "bad business" can be attributed to two causes, paying of acts and the low price of music. There surely must be some remedy.

Acts that were getting five or ten dollars before the "Board of Trade" was formed are, to-day, demanding fifteen and twenty dollars a week to introduce a new song, and are getting away with it.

Why not set a scale of prices for legitimate paying?

"OH! GOD, LET MY DREAM COME TRUE," AL. PIANTADOSI'S SUCCESSOR TO HIS FAMOUS "I DIDN'T RAISE MY BOY TO BE A SOLDIER."

When Al. Piantadosi and Alfred Bryan wrote last season's sensational "Soldier" song, "I Didn't Raise My Boy to Be a Soldier," those that seemed to be in the know in songland predicted that a successor to this wonderful number would never be written.

Al. got at it again, however, and this time, with the assistance of Blanch Merrill, America's greatest woman lyrst, turned out what he says is even a better and bigger song, entitled "Oh! God. Let My Dream Come True."

Every act who has heard the song at once asked for orchestrations, and put this song on.

This is only one of the many songs composed by Mr. Piantadosi that will be released the coming season, and already it begins to look as if Al. will have the banner year of his career.

"SAMMY" TRAINING.

"Sammy" Smith, late of the Joe Morris music publishing staff of song boosters, but now handing out green cards, stating "Representing the Bernard Granville Music Pub. Co.," looks fit and fat to re-open his career as a professional ball player.

Sam has signed to twirl with the Montreal Club of Ed. Barrows' International League. He leaves Old Broadway and its Melody Lane early in March for the training camp in the South. At present

he's getting in shape at several Longacre Square restaurants.

BERT GRANT AT LAKEWOOD.

A postal card from Bert Grant advises me that he is rapidly improving in health, and sends his best to all the boys in Melody Lane.

COHN STARTING AFTER NEW HARRIS SONG.

Louis Cohn, who is now looking after the professional end of the Chas. K. Harris Music Company is about to begin work on another ballad by America's leading ballad writer, that he says is one of the most original written in the past ten years.

Lou has by no means let up work on his pet song, "The Lights of My Home Town," although allowing that it is a decided success, he thinks the bulk of the work has been accomplished, and the number is now showing wonderful results.

He has made many friends in his ten years' connection with the Harris firm, and they are supporting him in his present campaign.



DAVE OPPENHEIMER,

Professional Manager for Shapiro-Bernstein
Music Co.

GILBERT AND FRIEDLAND'S THIRD BIG SONG SUCCESS.

If anybody has any doubts as to whether Wolfe Gilbert and Anatol Friedland will put over their third hit in a row let him visit any house in New York where the song "I Love You, That's One Thing I Know" is being featured, and he will hear the greatest reception handed a number of this kind since "He's My Pal."

Wolfe isn't making any bones about it, and he don't have to, but this last creation by these two clever songsters is about the best song they have yet turned out.

Each song is of a distinctively different type and shows the versatility of both boys.

Since Gilbert has been connected with the "House of Hits" he has been at his best, starting with that record breaker, "My Little Dream Girl," following with "My Sweet Adair," and now the new hit, "I Love You, That's One Thing I Know."

As if not to be satisfied with this record, the boys told me that in about a month they'll let me hear another.

TEDDY MORSE'S MUSINGS.

ROCHESTER, N. Y.

DEAR JACK: You must make allowances for me when you read these "raves" I send you, for I've never been privileged to see much more in my young life than a darkened piano room, the inside of a cabaret or moving picture theatre, or the gayeties of Coney Island. So I take it for granted you will see the wide-eyed innocence with which I observe things, as I am a full-fledged N. Y. City rube.

It may not be news to you, but it is a fact that Rochester is the third largest producer of men's and boys' clothing in the U. S. A., with N. Y. first, and Chicago (much to its disgust) running second. And there are forty large shoe factories here, making mostly ladies' shoes, that fancy kind you see that not only cover the feet, but the ankle, and the (you know what I mean) as well. Remember the kind of "ketchup" you get in Child's and the Automat? Well, that kind is not made here. Curtice Bros.' "Blue Label" catsup, that tastes like it had tomatoes in it, is manufactured here, along with other fine brands of canned goods. And then there is the Eastman Kodak Factory. They have an institution somewhat on the Henry Ford style, employing somewhere between ten and twelve thousand people. How'd you like to have that payroll grinning at you every Saturday night?

This town has the reputation of having "cold" audiences, and all along the line you'll be told that everyone "flops" in Rochester. Whoever started that one is all wrong, for I was unable to see any difference here from any other town. J. H. Finn, a most genial soul, is manager of the Temple, and he "hob-nobs" with the artists, big and little, and has the happy faculty of making them feel at home. Back stage is ideally run by Bert Caley, and you could almost put the Hippodrome production on here.

The show was the same, except one act, as in Detroit, and was received just as cordially by splendid houses. Alan Brooks and company was the new act with us, and he has a side-splitting sketch that's a corker. He is a finished artist, and his performance of a tippling sort of a ne'er-do-well was artistically done. You have probably noticed that when an act comes on where the orchestra is not used, the boys generally lay down their instruments and dive under the stage. You can hardly blame them, for it must get mighty tiresome to sit through the same acts, fourteen times a week, but I want to tell you about Joe Monk, the leader at the Temple Theatre here. He's different. He shows interest at all times, and though some of his men may leave the pit, he very seldom does. It may have been he was greatly impressed with George MacFarlane's voice, for not only did he sit through every show on the week, but applauded him time and time again. That's something new, isn't it? And that added interest, from such an unusual source, just made the Hon. George bubble over with more than his usual magnetism.

Clarence Oliver and Georgie Olp, in their delightful playlet, "Discontent," continued their success of the previous week, and a word of praise should be added for the man who wrote this sketch. Kramer and Morton thought a cyclone had struck them when about twelve of us followed Duke Kramer on the stage one night when he was making a running entrance. The audience howled at the stunt. I almost forgot to tell you I didn't see one of those "Detroit" haircuts that were so plentiful last week. Don't know who invented it, but the hair is clipped close, very close, on the sides and back, to within about an inch of the top, and it gives you the appearance of a rooster with a topknot. To tell the truth, it looks like well, you know the word.

So long, Jack.

THEODORE MORSE.

"THE GOOD OLD DAYS BACK HOME" BIGGER THAN "ALEXANDER'S BAND."

Phil Kornheiser, professional manager for Leo Feist, received the following telegram last week: "Good Old Days" bigger hit than "Alexander's Band" was for us.

VAN and SCHENCK.

NEW IRISH SONG.

"I'm Going Back to Old Erin" is a new Irish song published by E. Magnus Quist, of Worcester, Mass.

NEW MUSIC COPYRIGHT BILL INTRODUCED INTO CONGRESS.

ANOTHER ATTEMPT BY AUTHORS AND COMPOSERS TO COMPEL RESTAURANTS TO PAY ROYALTY.

REPRESENTATIVE BARCHFIELD SPONSOR.

(Special to THE NEW YORK CLIPPER.)

WASHINGTON, Jan. 22.—Representative Barchfield, of Pennsylvania, is the sponsor of a bill to amend the Copyright Law that has been introduced in the lower branch of Congress, and which will compel all restaurants and places of amusement to pay a royalty, on all musical pieces played, to the Society of Authors and Composers. Senator Hardwick, of Georgia introduced the same bill in the Senate, simultaneously.

Without any publicity whatever, and but few of the members of the society being aware of such a bill, it was slipped through.

The society has for some time been trying to compel restaurants and hotels to pay royalty for the use of songs and musical compositions, but has met with reverses.

In a test cast recently, Victor Herbert, one of the leading members of the Society of Authors and Composers, was completely defeated by the Shanty Restaurant Company.

It ended the strenuous campaign of the authors and composers against the restaurants, as far as the courts were concerned.

The proposed amendment follows:

"Be it enacted by the Senate and House of Representatives of the United States of America, in Congress assembled. That section 62 of the act entitled 'An act to amend and consolidate the acts respecting copyright,' approved March 4, 1909, is hereby amended to read as follows:

"Section 62. That in the interpretation and construction of this act 'the date of publication' shall, in the case of a work of which copies are reproduced for sale or distribution, be held to be the earliest date when copies of the first authorized edition were placed on sale, sold or publicly distributed by the proprietor of the copyright, or under his authority, and the word 'author' shall include an employer in the case of works made for hire, and the terms 'public performance for profit' shall include any public performance in any place of business operated for gain though no direct pecuniary charge or admission fee to such performance is made unless such performance is given exclusively for a religious, charitable, or educational purpose."

HARRY VON TILZER HAS A STRONG BALLAD CONTENDER.

In the new season's crop of ballads, and which every publisher in town has one or more, the one published by Harry Von Tilzer, entitled "You'll Always Be the Same Sweet Girl," is got to be reckoned with when hits are to be mentioned.

It's a sample of the Harry Von Tilzer ballad that held attention in music circles so many years. It had a wonderful representation in New York theatres last week.

MUCH EXPECTED OF THE 1916 FEIST CROP OF SONGS.

Phil Kornheiser, the general manager of the Leo. Feist Co.'s professional department, in presenting his new songs for 1916 seems to have studied the wants of the different kinds of singers, as each song is away from the "beaten path" of the ordinary popular number.

He has given them careful consideration, and out of a batch of some fifty songs, by many of America's leading songsmiths, the "Feist Test" was put to a half dozen, and is conceded to be the greatest array of popular songs released by one house. The list includes: "Have You Forgotten Me?" by Joe McCarthy and Jimmy Monaco; "These Good Old Days Back Home," by the same writers; "In the Glory of the Moonlight," by Percy Wenrich; "You Can't Get Along When You're With 'Em or Without 'Em," by Grant Clark and Fred Fischer; "You'd Never Know That Old Home Town of Mine," by Howard Johnson and Walter Donaldson, and "There's a Broken Heart for Every Light on Broadway," by Fred Fischer and Howard Johnson.

"MOLLY, DEAR, IT'S YOU I'M AFTER" ANOTHER REMICK SUCCESS.

Although the J. H. Remick Co. have made no announcement lately as to their plans for the new year, Mose Gumble, chief of the professional department, has had his aides keyed up to a high pitch the past several weeks.

"Molly, Dear, It's You I'm After," recently purchased from the T. B. Harms Company, has been popularized beyond expectations.

The "Suffragette" song, by Alfred Bryan and

SHAPIRO-BERNSTEIN OPEN PHILADELPHIA OFFICE.

Following his promise, made some time ago, to make his firm the largest popular song publishers in the country, Louis Bernstein, president of the Shapiro-Bernstein Co., made a flying trip to Philadelphia one day last week, to oversee the installation of George Browne as his manager in that city.

For the first time since its construction, the Chestnut Street Opera House is the home of a music publisher. This theatre has always been looked upon as a choice location by all the publishers, many of whom have offered big inducements, but to no avail.

The Shapiro-Bernstein Co. have one whole floor given over entirely to the wants of the profession, and as George Browne is one of the best known boys in Melody Lane, the Shapiro-Bernstein Co. can rest assured that their many friends in the singing profession will be well taken care of while playing that city.

EARL CARROLL LEAVES FOR 'FRISCO.

Earl Carroll leaves for San Francisco on Jan. 26, to write a new show for Oliver Morosco with book by Elmer Harris.

FLETCHER IN TOWN.

Archie Fletcher, of the Phila. office of the Joe Morris Co., was in town last week, and spoke in the most glowing terms of his firm's prospects for the coming year. Archie says that "When It's Orange Blossom Time in Loveland" is the best ballad he ever worked on, and that at the present time it's the biggest thing in Phila.

A QUARTETTE OF WITMARK HITS.

No sooner has the curtain risen to its full height and revealed some of the promises of the new year, than one of the earliest of them is seen to be already fulfilled. The firm of M. Witmark & Sons romped over the borderline that divided 1915 from 1916 with two of the biggest popular hits of the year, "The Little Grey Mother" and "The Daughter of Mother Machree." They were joined on the 1916 side by a couple of very promising newcomers, and now the Witmark house is proud indeed in the possession of a real quartette of really popular hits, whose team work is of the most harmonious and effective description. All the world is singing them, and all the world is glad. The two new ones are "Good-bye, Good Luck, God Bless You" and "Are You from Dixie?" The first is a fine ballad, written in Ernie Ball's happiest melodic vein, and the other is the most infectious Dixie song written since the song that made Dixie famous. Hand in hand this quartette of wonderful Witmark winners is striding forward into the length and breadth of the land, carrying all before them willing victims of such altogether agreeable and singable conquerors.

BRANEN AND LANGE TOURISTS.

Jeff Branen and Arthur Lange spent a few days in Boston last week demonstrating several of their new songs to the natives, and if you were to believe Jeff over a million copies were sold of each one of his numbers.

The boys went principally to the city of beef and to get a line on their new sensational ballad, entitled "The Ashes of My Heart," written on the new book of Edith Blinn, of the same title.

The results were more than gratifying, as everywhere they went, and the boys covered some territory, they were received with much encouragement.

While there neither forgot that "When It's Orange Blossom Time in Loveland" was still their feature ballad, and the "plugging" it got while they were in Boston certainly did the song a world of good, as General Sales Manager Mike Morris will verify.

WILL J. WARD FEATURING WITMARK SONGS.

Three of the best songs on the market to-day find their place in Will J. Ward's repertoire, and it is a toss up which is the greatest favorite among them. "The Little Grey Mother" and "The Daughter of Mother Machree" are two established favorites whose popularity is positively rock-bound, while "Are You From Dixie?" has come to the front as the best Dixie song evolved in years, though there isn't any question that its quick leap into popularity is due solely to its merits as a rattling good song. All three of these numbers are published by M. Witmark & Sons, and one has only to see Ward seated at the piano, accompanying himself as he sings them with verve and feeling, to understand how it is he so readily and effectively "puts them over."



JAMES BROCKMAN,
Who recently embarked in the music game.

THE BROADWAY'S BIG FOUR.

Will Von Tilzer, president of the Broadway Music Corp., and one of the most active men in the music game to-day, has accomplished the almost impossible achievement of putting over four solid hits in a row.

When the announcement was made recently that the Broadway had issued a "big four" and would send them over, the usual music "gossipers" got busy and shook their heads.

Is there a more substantial quartette of songs on the market to-day published by any one than these?

THAT NEW HIGH CLASS SONG.

Was in to a prominent publisher the other day and heard a manuscript of a high class song, and must say that it is a "peach." I can't tell you who wrote it yet, outside of the title, which is "On to the End With You." Lyric by George Graff, that is proof enough that it is good. The melody is exquisite, but can't say who done that part. It will be released Feb. 1, so watch this column for further notice. Makes a wonderful bass solo, and will be published in four keys, so that our tenors, sopranos, baritones and basses can show their voices off to advantage. Keep your eye on this column, and when it is ready, go get it, as it is a regular song.

MAURICE ABRAHAMS AND KALMAR & PUCK, ONE FIRM.

Henry Waterson, who several years ago started off as though he intended to corner the music game by putting many of the prominent writers into business, and which firms subsequently have gone out of existence, last week announced that, beginning Feb. 1, the music houses of Maurice Abrahams and Kalmar & Puck would be condensed into one, and hereafter be known as the Kalmar, Puck & Maurice Abrahams Music Co., Consolidated.

NEW YORK CITY.

"ERSTWHILE SUSAN."

Gaiety (Charles Burnham, mgr.)—*Erstwhile Susan*, a comedy in three acts by Marion de Forrest. Produced by Corey, Williams and Riter, on Tuesday, Jan. 18, 1916.

Barnaby Dreary..... John Cope
Jacob Dreary..... Robert Stowe Gill
Emmanuel Dreary..... Owen Meech
Abel Buchter..... John Daly Murphy
David Jordan..... Edward Robins
Robert Marsh..... Hugh Chilvers
Absalom Puntz..... Harry Cowley
Juliet Miller (Erstwhile Susan)..... Mrs. Fliske
Barnabetta Dreary..... Madeline Delmar
Ranah Schwenfelders..... Wylda Millison
Mrs. Winthrop..... Anite Clarendon
Alice Meredith..... Anne Faystons
Joseph Yoder..... Samuel Aldenfelder
Abraham Wackernagel..... Hubert Osborne
Em. Wackernagel..... Maude Longnecker
Jennie Getz..... Marle Sasee

The scene is the living room in the home of Barnaby Dreary at Reinharts Station in the old Dutch region of Pennsylvania, at the present time.

Staged Under the Personal Direction of Harrison Grey Fiske.

After an absence of three years, Mrs. Fiske appeared on Tuesday night, Jan. 18, at the *Gaiety*, in a new play, under the management of a new producing firm, the Corey, Williams, Riter, Inc. *THE CLIPPER* is pleased to record the fact that the star and the play have scored distinct "hits."

The audience which greeted Mrs. Fiske on the opening night was one of the most brilliant seen in a theatre in several seasons, and the ovation given the distinguished actress was a most magnificent one. It was fully five minutes before she was permitted to speak her first lines.

"Erstwhile Susan" is by Marion de Forrest, who dramatized Louisa M. Alcott's "Little Women." It is founded on Helen R. Martin's novel "Barnabetta," and it must be said that Miss De Forrest has succeeded in making a most amusing play of Miss Martin's book. Many of the lines sparkle with rare wit.

The story is a new version of "Cinderella," but instead of being a slave of her sisters, this household drudge, who bears the name of Barnabetta, is the overworked and frequently punished daughter of a miserly Pennsylvania Dutchman named Barnaby Dreary. This worthy, who is twice widowed, decides to marry again, and so advertises for a wife. It is Barnabetta's unhappy life that causes Juliet Miller, an elocutionist, to offer herself as a candidate, for, after marrying the bullying Dreary, she intends to send the daughter to a Boston school.

Miss Miller, who had changed her name to Juliet, soon becomes the real head of the house. Her airs and graces, her humor and her "high brow" conversation, her fussy clothes have awed the strange family. Her two vulgar stepsons try to make life as miserable for her as they and their father have made it for Barnabetta, but they are like clay in her hands. Her authority is unquestioned after she forbids the father to flog Barnabetta. In the end, Dreary is killed by falling from a roof of a church, and Mrs. Dreary takes the girl away to Boston. The play ends with the widow getting the bulk of the fortune left by the dead man, and Barnabetta, now a cultured and refined young woman, becomes the wife of her stepmother's lawyer.

Mrs. Fiske, unquestionably one of our foremost actresses, scored a great personal success as Juliet Miller. The role is the best comedy one she has had in years, and she played it brilliantly. Her Juliet Miller is a stage portrait that will linger long in the memory of those fortunate enough to see it. Marle Tempest, who sat just behind the writer on opening night, is already making efforts to get the play for London.

Next to Mrs. Fiske the honors went to John W. Cope, who played Barnaby Dreary. His dialect was excellent. Cope is one of the best character actors on our stage.

Madeline Delmar, whom we have never seen before, made Barnabetta a most pathetic figure, and later, when the role demanded cheerfulness, she was also found adequate.

John Daly Murphy is most amusing as Abel Buchter. Robert Stowe Gill, as Jacob Dreary, the egotistical and uncouth elder son, rather overacted the part.

The rest of the players were satisfactory. The one scene, the living room of Barnaby Dreary's home, was well done.

The play was staged by Harrison Grey Fiske.

"Erstwhile Susan" must be counted among the established hits of the season. *Kelcey.*

"THE CINDERELLA MAN."

Hudson (Henry B. Harris Estate, mgrs.)—*The Cinderella Man*, a romantic comedy in four acts, by Edward Childs Carpenter, was presented at this house by Oliver Morosco, Monday evening, Jan. 17, with the following cast:

Morris T. Caner.....	Berton Churchill
Dr. Joseph Thayer.....	Theodore Babcock
Blodgett.....	Percival T. Moore
Albert Sewell.....	Hubert Wilke
D. Romney Evans.....	Charles Lane
Marjorie Caner.....	Phoebe Foster
Celeste.....	Hazel Turney
Walter Nicols.....	Reginald Mason
Anthony Quintard.....	Shelley Hull
Jerry Primrose.....	Frank Bacon
The Great She-Bear.....	Lucille La Verne

SYNOPSIS OF SCENES.—Act I—Drawing Room in Morris T. Caner's House, New York. Act II—Attic of the House Next Door. Act III—Same as Act II. Act IV—Same as Act I.

"The Cinderella Man" is a delightful comedy with a strong vein of whimsical humor and a wealth of romance running throughout its four well written acts. There is a subtle touch in its construction and dialogue, which evidences the familiarity of the playwright with the theme in hand.

The play breathes the spirit of youthful ambition, and the most pleasing of love stories has been incorporated in the action, which is developed in an atmosphere always convincing and realistically faithful to the phase of life it depicts.

Morris T. Caner is a grouchy old millionaire who has fought his way to the top. After amassing his pile Caner devotes himself to collecting old china and similar works of art, and generally finds solace in the company of artists, musicians and others possessing the oft discussed artistic temperament.

As the play opens we find Caner surrounded by his bosom friends, including the family lawyer and a musician who has won great fame as a composer.

His only child, a girl of seventeen or thereabouts, is expected home from the convent, where she has been pursuing her studies since the death of her mother, to take her place as mistress of the Caner household.

The girl's arrival is not the cause of any great joy on the part of Caner, who, although he admits he has not seen his daughter since she was an infant, seems to harbor a grudge against the child because of an unforgettable misunderstanding between himself and his wife during the latter's lifetime.

Naturally the daughter is left much to herself, and after disposing of a frankly improvident and mercenary fortune hunter who seeks her hand, and incidentally, as she fathoms quickly, her unlimited inheritance, finds her fate in a poor youth who lives in the neighborhood. The family lawyer mentions the youth casually, exciting the girl's interest and curiosity. She makes his acquaintance, of course, speedily, but in a most original and unconventional fashion.

The young fellow, as the lawyer, explains, is a poet and novelist, and poor because he refused to cater to the wishes of a rich old uncle, who was not in sympathy with the literary ambitions of the boy, and who consequently left him out of his will.

The young poet and idealist, after an acquaintance, has been affected with the "poor little rich girl," whom he thinks, by the way, is the aforesaid P. L. R. G.'s maid, applies himself assiduously to his literary labors and wins a \$10,000 prize by writing an operatic libretto which the musician friend of millionaire Caner has caused to be offered by his managers.

After the usual obstacles are overcome in approved fourth act fashion, the poor poet wins the hand of the *pseudo* maid, who, in a very pretty and sentimental scene, discloses her true identity, and presumably they live happy ever after.

Shelley Hull is the struggling poet, who, true to tradition, suffers privations in a garret. He makes the character absolutely real and lifelike. His handling of the lighter passages is equally as good as his lovemaking, which is indeed sentimentally excellent.

Phoebe Foster is the rich young lady with a yearning for a companionable and congenial sweetheart. She is daintiness personified, and plays with a method that is at once sincere, authoritative and charming in its naturalness.

Frank Bacon makes a bit of lifelike proportions in a likeable character role. His performance is artistic to the last degree.

Theodore Babcock plays a small role in his usual commanding and distinctive manner, and Berton Churchill makes the grouchy old millionaire convincing, while Charles Lane looks handsome

and distinguished, as well as playing perfectly the role of the family lawyer.

Lucille La Verne is the real thing in the way of a tough old bird of a boarding house mistress, and Hubert Wilke, besides looking the composer to the life, plays and sings the song on which the theme of the piece practically is based.

The production end has been amply provided for, and the play has been staged faultlessly by Robert Milton.

"The Cinderella Man" is an excellently written and highly entertaining romantic comedy. *Hes.*

"TOWN TOPICS."

Winter Garden (Winter Garden Company, mgrs.)—*Town Topics*, which is now a Shubert production, came to the Winter Garden on Monday night entirely re-arranged. Several of the scenes of the offering had been eliminated since it left the Century Opera House, but those scenes were not important. Several novelties, however, have been added in their place. The performance went smoothly, and taking it all in all, it is a swifter, snappier and classier show than when seen at the Century.

The majority of the players who appeared in the piece when it played the Century have been retained. They are: Trixie Friganza, Wellington Cross, Lois Josephine, Jimmie Fox, Marie Lavarre, Peter Page, Bert Leslie, Mabel Elaine, Lew Hearn, and the Carbrey Brothers. The new members, and all of them are clever, are: Bonita, Lillian Herlein, Johnny Johnston, and Arthur Mehlinger. The chorus girls are uncommonly pretty. The squirrels in the piece were loaned by the famous squirrel fancier, C. Pritchard Greneker. "Town Topics," in its new and pleasing form, will occupy the Winter Garden stage for a short time only—until the new Al. Jolson show, "Robinson Crusoe Jr.," is ready. Then "T. T." resumes its road tour.

Irving Place (Rudolf Christians, mgr.)—A collection of three one act plays deserves full and unrestricted praise for the masterful acting of all members of the cast. Two of the playlets showing too close a resemblance in the characterization of some of the characters. "Blau" ("Blue"), a comedy by Max Bernstein, staged by Arnold Korff, was played excellently by Arnold Korff, Aranka Eben, Ernst Holznagel and Willy Frey. "Abendsonne" ("Sunset"), by Ludwig Fulda, pathetic, tedious, offered opportunity to Jennie Valliere to show her unusual ability as portrayer of characters, assisted by Rudolf Christians, in the part of the blind musician; Ernst Holznagel and Flora Arndt. "Der Kammersanger," by Frank Wedekind, the original version of "The Tenor," formed a splendid vehicle for Heinrich Marlow and Jenny Valliere, supported by Hertha Schoenfeld and Richard Feist. *Berolina*.

Brooklyn, N. Y.—*Montauk* (Louis Werba, mgr.) "The Outcast" this week. *Fiske O'Hara* next week.

Majestic (J. R. Pierce, mgr.)—"The Only Girl" this week.

Teller's Shubert (Leo. C. Teller, mgr.)—"Experience" this week. The *Irving Place* German Theatre Co. next.

Academy (F. D. Edsall, mgr.)—Concerts, musical entertainments, lectures, etc. *Burton Holmes* Jan. 26.

Orpheum (F. A. Girard, mgr.)—Bill 24-29: *Marie Tempest* and *Melville E. His*, *Geo. MacFarlane*, *Sam* and *Kitty Morton*, *Milo 7*, *Ideal*, *Harrison Brockbank* and company, *Claire Vincent* and company, *Wright* and *Dietrich*, and the *Schmettans*.

Bushwick (Benedict Blatt, mgr.)—Bill 24-29: *Elsie Janis*, *Norton* and *Lee*, *Werner-Amoras Troupe*, *Chas. Mack* and company, *Maurice Burkhardt*, *Lew Madden* and company, *Dorothy Meuther*, *Soretti* and *Antoinette*, and *Oxford Trio*.

Grand (Lew Parker, mgr.)—The Grand Opera House Stock Co. presents "The Shepherd of the Hills" this week. "The Yellow Ticket," next week.

Flatbush (James T. Dolan, mgr.)—Bill 24-29: *Sophie Tucker*, "Bank's Half Million," *Edwin George*, *Irene* and *Bobbie Smith*, the *Demacos*, *Al. Raynos*' bulldogs, *Fred* and *Adele Astaire*, and *Frank North* and company.

Empire (J. H. Curtin, mgr.)—Sam Howe's Big Show this week.

Casino (Chas. Daniels, mgr.)—Rosy Posey Girls this week. *W. B. Watson's Beef Trust* next week.

Gaiety (Wm. Woolfolk, mgr.)—Beauty, Youth and Folly this week. Hello Girls next week.

Star (M. J. Joyce, mgr.)—Tango Queens this week.

NEW VAUDEVILLE ACT.

(Continued from page 11.)

Harry Tighe and Sylvia Jason (Talking, Singing and Dancing).

16 MIN., IN ONE.

Colonial (Jan. 24).—Harry Tighe and Sylvia Jason make a dandy combination. Harry is big and jolly, with a fine variety of comedy tricks. knows what vaudeville audiences like best in the kidding line, and can sing, talk and play the piano with equal facility.

Besides, Tighe works in an easy manner and never forces the issue.

Sylvia Jason is a cute little miss about one-quarter of Tighe's size, who can handle dialogue, sing and dance acceptably.

The contrast between the man's avoiduipos and the girl's slender figure, referred to in humorous vein by the comedian every so often, is always good for a big laugh.

There's something doing every minute the team is on the stage, and, all in all, Harry Tighe can congratulate himself on doing quite the best act of his vaudeville career, which extends back some years, by the way.

Hes.

Romer and Mitchell.

15 MIN., IN ONE.

Prospect.—Romer and Mitchell are two plump young ladies who talk and sing, but failed to impress because they lacked good material. The girls open in one, in street attire, and after some "gagging" each does a solo. They change to baby costumes for their final number, using a special drop representing a board walk scene, but why they waited to use the drop at the finish of their act is hard to determine.

A rearrangement of the turn with some new material are what the girls need.

Frel.

Brandt, Schreiber and Hastings (Songs).

8 MIN., IN ONE.

Harlem O. H. (Jan. 24).—Three heavy set, dress-suited chaps, who harmonize nicely in all their numbers. The tenor and baritone had solos, and the bass appeared to have voice enough to do one alone, which, if added, would just round them out doing ten minutes. "Garden of the Gods" was their feature song.

Tod.

CHICAGO VAUDEVILLE.

JAN. 24, 1918.

PALACE.

Traditional weak support accorded exceptional box office attractions made itself apparent early to-day in bill presenting Weber and Fields for their second Chicago week.

Next to these famed comedians, who brought laughs just as they made Majestic audience laugh last week, John Hennings' eccentric dancing, while wife Winnie was foil, came closest to audience's idea of what it wanted.

Tom Boys opened with acrobatic act, full of temfoolery. Stunts were put over nicely.

Mabelle Lewis, though vivacious, lacked something that partner Paul McCarthy failed to make up for. She did the spook song. Paul piano-logged "When Sunday Comes to Town," and "White House" served for fair duet. Their closing song, "I Want to Be There," proved the best. Lubowska, assisted by two other female dancers, put on five numbers, but appealed most convincing in Egyptian dance, in splendid costumes.

Marguerite Farrel should arrange act so that she'll close with "Grandmother's Dress" chorus after singing "Charlie's Place." She opened with "Rocky Road to Dublin." Then "I'm Naughty, But I'm Nice," a la French, and closed with "All the Time," using "Hawaii" for encore number.

Percy Bronson and Winnie Baldwin aroused considerable interest with sham apology opening. Winnie sang Paul song cleverly, and put over a neat rag double. They closed with "Hoola, Hoola Love."

Ben Beyer and company's clever cycle closer deserved larger audience.

MAJESTIC.

Alice Lyndon Doll, supported by Mary Campbell and Jane Shaw, opened with a high class vocal and instrumental selection.

Will Burts and Ed. Lynn danced and sang in English style.

Erwin and Jane Connelly went big with sweethearts' sketch showing undying love.

Robert Emmett Keane rendered English monologue interspersed with song, and was nicely received.

Odiva's water act, with seals assisting, proved exceptionally interesting attraction of its kind.

Ray Samuels went over with usual dash, singing "I'm from Chicago," "Can't Get Along with 'Em or Without 'Em," "For That a Thousand a Week" Ford song; "Nay, Nay, Pauline" and "Lovin'" song, to four encores.

GARA
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EDWARD G. MCGUIRE, ARCTIC, R. I.

Homer B. Mason and Marguerite Keeler presented their sketch, "Married."

George McKay and Ollie Ardine captivated with
graceful dancing. Their chatter went over nicely.
They sang "Under the Mellow Arabian Moon"
and "Made in the U. S. A."

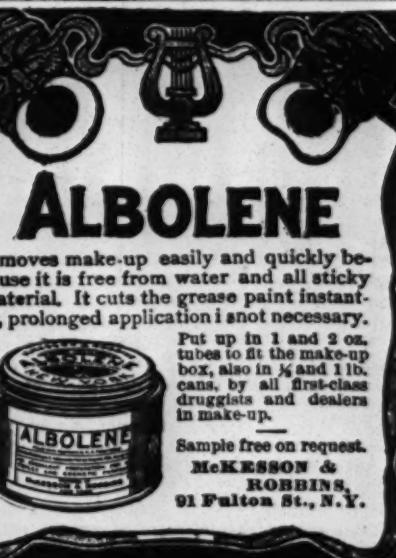
Fashion Show, featuring Emily Lea, displayed
gorgeous gowns of every description.

DEATHS

MARCELL MITCHELL, Jan. 3.
MRS. MARGARET HICKMAN, Jan. 18.
MRS. DORA RANOUS, Jan. 10.
W. B. MERRILL, Jan. 17.
RALPH NICKLOW, Dec. 27.
SAM GORDON, —.
DOLORES EVANS, Jan. 13.
EDWARD BARTSCHER, Jan. 19.
TOM GRANGER, Jan. 18.
SENATOR FRANK BELL, Jan. 17.
JOHN MACK, Jan. 21.
JAMES McELROY, Jan. 22.
WM. L. PETERS, Jan. 23.

"K." LANTERMAN, boss canvasman for the
Cairns Bros.' Show, and "Sailor" Jack, boss canvasman for Pullen's Comedians, are Wintering in Decatur, Ill.

THE SMITH BROS.' Greater Show are Wintering in Columbia, S. C.



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PLAY PIRACY—ITS RELATION TO STOCK.

HIGH ROYALTIES PREVENT THE "LITTLE FELLOW" FROM PRESENTING BROADWAY SUCCESSES.

GRADUATED ROYALTY SCALE A REMEDY.

It is an old saying that the meanest thief is he who steals the child of your brains—in other words, the plagiarist. And it is under this head that the play pirate is listed.

By the enactment of laws within the past decade this thorn in the flesh to all producing managers has been classified as a criminal. And still he persists. Still he is willing to "take a chance."

What if one or two of his brother pirates have been caught in the net stretched out by the law, he is still unshaken in his determination to do that law. And, like all other crimes, great and small, no matter what the punishment may be therefore, play piracy will continue to exist.

There is, however, a way in which it may be materially lessened, and that is by the removal of the temptation to resort to play piracy which now obtains among that class of stock and repertoire managers who, to exist at all, must play to cheap prices of admission.

The manager who plays in small towns, which, as a rule, have theatres of smaller seating capacity than those of the larger places, can not afford to pay the same royalty as the manager who has a stock company in Rochester, Omaha, Albany or even a city the size of Elmira, N. Y.

It is not a hardship for stock managers in cities of the first, second and even third class to pay royalties of recently released "Broadway successes," ranging anywhere from \$500 to \$1,500 per week. But for the manager in the little towns, whose gross for the week rarely exceeds \$1,500, the payment of any such royalty would be out of the question.

And just here is where he is tempted. Many of his patrons have heard of the success of "Broadway Jones," "The Vampire," "The Thief," etc. They know that such and such a stock company played them in Syracuse, and ask Mr. Little Manager why he don't get them. That if he expects to hold his patrons he must give them the latest plays, not has beens.

Mr. Little Manager has received pamphlets from an agency agreeing to let him have the manuscript of any Broadway success for \$5 or \$10, and Mr. Manager decides to take a chance. He does, and gets by. Then he becomes bolder, and is soon a full-fledged play pirate.

While it is unquestionably the right of every man to get the highest possible price for his wares, it is still a wise business policy to have his wares cover as much territory as possible. The high royalty can never be paid by the small manager and, therefore, by keeping to "one price only" not only is the small manager deprived of the opportunity of presenting newly released plays to his patrons, but the authors and producers of such plays are deprived of the revenue this outlet would give them.

This could be adjusted by having a graduated scale of royalty. The managers of the larger companies paying full royalty, the small managers paying much less. In this way the temptation to "pirate" would be removed from the small manager. The temptation to make use of the manuscripts "owned" by his stage manager would be greatly lessened and the producing manager would find that he would have fewer cases of play piracy to prosecute.

The argument that may be advanced by some managers that a graduated scale would not be fair to all and would prevent managers in the larger cities from paying the top-notch royalty is not sound. The same arrangement exists in vaudeville. Managers who are members of the same circuit pay their performers little more than half that paid by their fellow managers, and this has been going on for years. If this is true of vaudeville it surely would hold good with stock.

NO STOCK IN GRAND.

The announcement made last week that Priscilla Knowlton would open an engagement at the Grand, Syracuse, N. Y., was an error.

The Grand has been closed for several weeks, and as far as is known its future is uncertain.

NUTT COMEDY PLAYERS.

After a most successful season of thirty-three weeks, the Ed. C. Nutt Comedy Players closed

their 1915 season, Dec. 18, and took a much needed vacation during the Christmas holidays, in New Orleans.

The outfit was put into Winter quarters, where it received a thorough over hauling, including a new coat of paint, several new sets of scenery and the addition of quite a few needed and valuable "props."

The 1916 season was inaugurated, Jan. 9, at Houma, La. Several new people have been added to the show. Hunter and Gibson replace Barnes and Edwins, J. G. O'Brien and William Hamilton. Crazy Harry Rich is back again. The band has been enlarged by another trombone and clarinet, making fourteen men. The show will be in Louisiana until early Spring, when it will move North to its old territory.

A pleasant feature of this show is a semi-monthly social night, which takes place after the show is over.

GEORGE ARVINE AND HIS OWN COMPANY OF PLAYERS.

American Theatre, Philadelphia, week Jan. 10.

It is said that one out of every four in Philadelphia has *la grippe*. If this is so then the other three either were at the American Theatre on the night that we attended the performance, or were engaged in a laudable endeavor to do so. Every car furnished its quota, hundreds coming from West Philadelphia, where Miss Robinson, Mr. Arvine, Mr. La Salle and others have a strong following.

The play was "The Girl From Out Yonder." There's no secret about it—Ruth Robinson was "the girl." And what a girl she was! We have seen Miss Robinson this season on our own home lot (meaning New York), in several roles, most of which were diametrically opposed to Flotsam, the heroine in this play. Miss Robinson was pure delight. She depicted the various emotions she was called upon to, with absolute fidelity. Flotsam is an odd character; at once wilful, hoydenish, emotional. But always a girl. And Miss Robinson is nothing if not sweetly feminine.

Richard La Salle acted Edward Elmer with manly dignity. The part didn't call for arduous work, but it did call for poise, which we think is an art in itself. By this hypothesis Mr. La Salle qualified as an artist.

Roy Hilliard gave an excellent interpretation of Amos Barton. It was a piece of character work that required careful handling, and Mr. Hilliard met the requirements fully.

Frank Carter made Ben Cook an amusing chap. His love scenes with Cousin Simonson were especially well done. And who do you suppose played Cousin Simonson? None other than Henrietta Vaders, who has held down some pretty good jobs in her time. And here's hoping that she's good for a few more. We think, though, that Miss Vaders played her role somewhat exaggerated.

Gordon Mitchell is entitled to much praise for the skillful manner in which he handled Jocie Clarke, a none too pleasant role. Marie Warren was satisfactory as Mrs. Elmer, as was Lillian Desmonde in the thankless role of Clarice Stapleton. Jack Reegan was well cast as J. Herbert Hughes.

We mustn't forget the sheriff; a rather different sort of a sheriff. This particular sheriff looked as if he was scared stiff for fear that some one would pinch him instead of him pinching the other fellow. Frank Blaker played it, and looked relieved when it was all over. *Le Roy.*

MACHAN'S PLAYERS.

Machan's Associate Players have been enjoying good business since opening last August, in its tour over the Griffin time, as well as some independent dates.

The company is booked solid till the end of June.

NOT IN "MOTHERHOOD."

Though announced to, Sarah Truax is not playing the leading role with the Berkowitz Company, in its production of the new play, "Motherhood," Jan. 24-29, at the Little Theatre, in Los Angeles.

LAZONES MOVE SOUTH.

Mr. and Mrs. Elmer Lazone (Marie D. Gaffery), owners and managers of the original William's Stock Co., which played through the South, under canvas, were in New York last week. The show, with a company of eighteen people, will open about April 1.

Mr. and Mrs. Lazone left for Washington the latter part of the week, from where they will go to their home in Florida, resting there till opening date.

CARROLL'S COMPANIES.

The Carroll Comedy Co., No. 1, Ion Carroll, manager, since opening, Aug. 24 last, has played through Wisconsin, West Virginia, Virginia, Kentucky and Ohio, to good business.

The show is booked up for the rest of the season through Ohio and Pennsylvania.

The No. 2 company, under the management of Will Stevens, is playing Iowa and Nebraska.

CANADA STOCK CLOSES.

His Majesty's Stock Company, at Montreal, is announced to close Saturday, Jan. 29, on account of poor business.

The condition of theatrical business in Canada is such that the company has played to audiences of only about a hundred people a performance.

BRYANT CO. IN OHIO.

The Billy Bryant Stock Co. is in its eighteenth week on the road, and is booked solid for the rest of the season through Ohio.

All bills are under the direction of Jack Snyder.

MOVES TO ERIE.

Henry Gurvey closed a three months' engagement at the Empress, Ft. Wayne, Ind., Jan. 9, and opened, 17, with the Horne Stock Co., in Erie, Pa.

YOUNG-ADAMS IN ST. JOHN.

The Young-Adams Company opened an indefinite engagement at the Opera House, St. John, N. B., Can., Jan. 24.

BACK IN PITTSBURGH.

William L. Gibson returned to Pittsburgh, Pa., last week, and resumed his place as leading man of the stock company at the Grand Opera House.

ANGELL CO. IN PITTSBURGH.

The Angell Stock Co. is in its third week of a permanent engagement at the Park Theatre, Pittsburgh, Pa., changing its bills twice a week.

JOINS AUDITORIUM CO.

Herbert H. Power, comedian joined the Auditorium Permanent Stock Company, in Baltimore, Md., Jan. 10.

ROBERT DEMAREST will open the tenting season with his stock company, in South Carolina early next April, but will keep his No. 1 company in the stock houses.

BAIRD & WILSON SHOWS have been doing good business through Oklahoma, but business was bad in Kansas. House managers claim it is the best repertoire through this part of the country. Consequently they are playing the American Theatre, in Enid, Okla., the first repertoire show to be allowed to do so in over two years. The company includes: Fredrick Wilson, George Crawley, Herbert McDonald, John Dale, Allen Forth, Joe Baird, Bert Potter, Buford Hurt, Milly Thomas, Joe Sola, J. Buckingham, Marie Grey, Pearle Wilson and Etta Potter. Only four changes in people for over two years.

WELSH & WALBOURN, managers of "Happy" Lou Whitney, opened permanent stock in Anderson, Ind., Jan. 3, with "Happy" Lou Whitney, J. C. Welsh, Billy Walbourn, Russelle Loery Test, R. E. Hall, Thomas Oakley, Hugh McCormick, Anna Henne and Reta Radcliffe.

EDW. HUGH BARNSTEAD has closed with the Young-Adams Stock Co., and has joined the R. W. Marks Big Stock Co., featuring May Bell Marks. The company carries special scenery, eighteen people, seven vaudeville acts, and royalty plays. It will tour Nova Scotia and New Brunswick.

JOS. KING, directing the Empire Company (Pittsburgh) continues to meet with much success. He is now presenting some exceptionally good pieces, and has strengthened his company considerably.

THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.



Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

A RE-CURRENT TROUBLE-MAKER.

Vivian is a young girl of twenty-two Summers, full of life, and ambitious to "star." And she has good reasons for her pride, judging by her past record and by what the critics have to say about her. Her mother travels with her and takes pride in the achievements of her blooming girl who diffuses sunshine wherever she may be.

Last year, Vivian began to complain of a little "indigestion." Her dear little mother doctored her with the usual remedies of her own *materia medica*. She improved for a while. But somehow, she had developed a nagging pain in the right side, and soon thereafter a fever. They then played Cleveland. The pain became agonizing, and the doctor was sent for. The doctor ordered the little lady to bed, and told the folks she was suffering from appendicitis, and that he would "freeze it" out. An ice-bag was placed on her side, absence from every kind of food ordered, and absolute rest insisted upon.

The doctor's orders were carried out to the letter, and sure enough Vivian improved in the next two days wonderfully well, under this regime, and after two more days she was well again. No more fever, no more pains, and Vivian once more as happy as a lark.

They had a talk with the doctor before leaving Cleveland, and he told them that the trouble might recur and that sooner or later, should other attacks supervene, the appendix would have to come out. Soon they were on their way. Vivian played with brilliancy, as usual, and soon forgot her painful appendix. Two months lapsed. Not a sign of the trouble. Sometime, about the middle of the third month, immediately after dinner, a violent attack of vomiting set in, the temperature rose again, the pains in the side were marked again and soon thereafter we find Vivian in bed again and a doctor summoned, urging that the girl be transported to the hospital and the appendix removed at once. "Why?" argued the mother, "Can't you freeze it out, like the doctor did in Cleveland?" The physician explained that this being the second attack, it would be a wiser plan not to court danger. The folks did not subscribe to this view, and insisted on the "freezing plan." This was done. Sure enough four days later Vivian was up and about again, and blessed the fellow who discovered "freezing" as a remedy for "acute appendicitis."

Six weeks again of freedom. On the seventh week, while the performance was going on in one of the large theatres of a fair-sized city, Vivian became violently ill, and had to be taken to bed at once. A physician was not called at once, and the panaceal ice-bag was again appealed to for relief. The much looked for improvement did not make its appearance, and in its stead the girl became visibly worse. The house physician of the hostelry was summoned about two in the morning, and advised consultation with a surgeon of reputation at once. This was done and both physicians agreed that Vivian was critically ill and that hopes for her recovery were slim indeed, for the appendix had ruptured and peritonitis was well under way. The only chance—and that a very slim one—was offered by an immediate surgical operation. The distracted little group grasped on the proverbial "straw," and fifteen minutes later we find the prostrate form of little Vivian on the cot of an ambulance, rushing to the hospital. It was four o'clock in the morning when they operated. The

suspicion of the physicians stood before them in grim reality—the appendix had ruptured and sloughed off and the bowels were bathed in pus. Rapid action was essential. Drainage tubes were inserted, the patient stimulated and the operation completed with lightning-like rapidity and the girl placed in bed. Forty-eight hours later—during which time poor Vivian hovered between life and death—reaction began to set in. The free drainage, her youth, and the rapidity of the operation began to tell, and faint smile began to play about her lips. Nor for a moment did her distracted mother and the faithful attendants leave her bedside. Everything possible was resorted to in order to hold the sweet creature from the throes of death.

And when that benign smile greeted the bystanders, when the storm of symptoms began to settle, renewed hope was instilled into the hearts of all, and gradually but surely abatement of untoward manifestations was noted and Vivian talked and chattered, and her vivacity asserted itself in full force soon thereafter. Timely intervention saved her. She will recover.

If the laity could only be made to understand the danger they are courting when harboring a rebellious and cranky appendix, and if timely intervention be instituted, the mortality and morbidity of this treacherous affection could be greatly minimized.

Of the causes that are responsible for acute appendicitis, the following play an important role: Heavy lifting, injuries to the right side—so common to acrobats and those who do "knockabout stunts"—indiscretions in diet, foreign bodies in the intestines, constipation and infections. The last named is, of course, the chief criterion, but must have a preparatory cause which creates the proper soil for the bacterial attack.

Not long ago an article appeared in THE NEW YORK CLIPPER, dealing with the chronic form of appendicitis. The form of the trouble which we are now considering is the acute. While, in the former, the patient has some chance of arranging his affairs, and is at least cognizant of the existence of his affliction so that he may do the proper thing at the proper time, in the latter (acute) variety the person is taken unawares and has little time to ponder over what is best, and what is best to do under the circumstances. In no class of diseases are the results of procrastination so disastrous as they are in acute appendicitis.

It is well to remember what constitutes the characteristic group of symptoms of acute appendix involvement. Of these the following are leading: Pain in the right side (colicky or gripping in character), fever, more or less pronounced, nausea and vomiting.

Do not attempt to "go on" when you have the above symptoms. Seek intelligent counsel. Benefit by experience of Vivian. If no physician is at hand, get to bed, put an ice-bag over the affected area (where the pain is most pronounced) and take nothing by mouth except fluids. Take no cathartics. An enema of soap-suds is the proper thing to use. A sudden drop of temperature with increased feeling of sickness is a dangerous symptom. Don't offer "home remedy" advice to a stricken performer suffering with acute appendicitis. You are incurring a grave responsibility. Let someone who is trained carry the burden.

ANSWERS TO CORRESPONDENTS.

BEEF TEA.

MRS. F. G. MCK., Philadelphia, Pa., writes:

DEAR DOCTOR: I am nursing a sick husband. His physician advises a lot of good beef tea. Would you please advise me in an early issue of THE CLIPPER how that is best prepared? I want to do all I can for my sick husband.

REPLY.

Take a pound of lean beef, free it from fat and fibrous tissue, cut into small pieces, place these in a crock or fruit jar, cover well. Add to it a quart of cold water and ten or twelve drops of dilute hydrochloric acid and stand in a warm place for an hour; then let it simmer gently for two hours more; strain and season with salt and pepper, if desired. It should be administered hot, an ounce or two at a time.

RULES FOR LIVING.

ADMIRER, Cincinnati, O., writes:

DEAR DOCTOR THOREK: I know there are books which give certain rules for right living. My wife and I are performers, and would like to continue in good health as long as possible. We are now on the stage and have been for many years, and close admirers of THE OLD RELIABLE. Please advise us what books to get bearing on the subject, and this will be much appreciated.

REPLY.

I believe if you will adhere to the rules laid down by Dr. Corwin, in a recent issue of the Illinois Health News, you will gain what you are

looking for. They are as follows: "Live well and die without fear," is the title of the doctor's contribution, and reads as follows: "Breathe deeply, eat temperately, chew thoroughly, drink water copiously, clean teeth carefully, bathe frequently, eliminate freely, laugh heartily, sleep regularly, work planfully, exercise daily, serve willingly, speak kindly, play some, read much, think more, dare to be yourself—cheerful, conscientious and brave."

This program, says the compiler, reduced to simple terms, reminds one of that delicate "Symphony" by William Henry Channing: "To live content with small means; to seek elegance rather than fashion; to be worthy; wealthy and not rich; to study hard, think quietly, talk gently, act frankly, etc."

UNSTEADY VOICE.

MR. T. W. L., Sidney, Ia., writes:

DEAR DOCTOR: I have been a steady reader of your valued contributions to THE CLIPPER, and am eager to obtain some information regarding my throat and voice. Up until a few years ago I had what I thought to be a fairly good singing voice, but of late my voice breaks on certain tones, and when through singing leaves me somewhat hoarse. I realize that this is very meager information to go on, but it is all I can give you except that my age is twenty-six years. I smoke cigarettes (not a fiend), do not use liquor, and am otherwise healthy, except for a touch of catarrh. Thanking

you for the privilege of reading your articles in THE CLIPPER and for any advice you may give me, etc.

REPLY.

The little things in life count, you know. It may be that the "little catarrh" to which you refer, is responsible for a catarrhal condition of your larynx. Tone your system up. Take a sixtieth of a grain of strichine sulphate three times a day, after meals. Massage the entire neck with sweet oil, morning and night for five minutes. Do not concentrate your mind on the subject matter and dwell on the "broken notes." Spray your nose and throat with the following preparation.

Peroxide of hydrogen,
Fluid extract of witch-hazel,
Cinnamon water, each one ounce.

CEREBRO-SPINAL MENINGITIS.

MR. W. E., Pittsburgh, Pa., writes:

DEAR DOCTOR: A fellow performer just died of spinal meningitis. He was ill but a brief period of time. I would like to hear something in THE CLIPPER in reference to that disease. Quite a few in our company are interested to hear about it. Thanks, etc.

REPLY.

This is an acute infectious disease characterized by a sudden onset of symptoms which may be, at first, of a mild type. In either type there is a rise of temperature and perhaps vomiting. A certain germ is responsible for the trouble. The treatment of these cases is still somewhat unsatisfactory. Serum treatment is advised by Dr. Simon Flexner, of the Rockefeller Institute, and has of late been demonstrated with much success. Dr. L. Fischer has used Flexner's serum in the babies ward of the Sydenham Hospital with most gratifying results. It must be kept in mind, however, that the disease is a very serious one and that not all cases can be saved.

DOES HE GIVE HER GOLD (?)

MISS F. K., New York, N. Y., writes:

DEAR DOCTOR: I am suffering from nervousness. I am a pianist and of temperamental type. I am much interested in your Health Column. I have consulted a local doctor about my trouble, and he told me that he was prescribing a medicine that contains gold. This sounded ridiculous to me, and I would like to know if there is such medicine, and if so, what it is used for.

REPLY.

Yes, there are preparations which contain gold. Arsensuro is one of them. It is a combination of gold with bromides, and is used in nervousness, diabetes, etc.

POWDER TO REMOVE HAIRS.

MRS. F. C., Atlanta, Ga., writes:

DEAR DOCTOR: I have been made very uncomfortable by a strong growth of hairs on certain portions of my face. I would appreciate if you would give me the formula for something that will remove the hairs efficiently.

REPLY.

Let a good druggist make up the following formula:

Barium sulphide.....5 drachms
Powdered soap.....1 drachm
Powdered talc.....1 ounce
Wheat flour.....1 ounce

To apply, take about a teaspoonful of this powder and three teaspoonsfuls of water, make a smooth paste and apply evenly with a soft brush for five minutes; then apply a little more water over the paste for five more minutes; moisten thoroughly with a sponge, gently rub off, and apply some cold cream. These directions should be followed in cases where the growth of hairs is strong, moderation is required where the hairs are very fine.

TOWNS-LAMBERT TREATMENT FOR MORPHINISM.

MR. D. S. A., Detroit, Mich., writes:

DEAR DOCTOR: What is the Towns-Lambert treatment for morphinism? Cannot get any information from other sources. As a performer and adherent to THE NEW YORK CLIPPER I want to say that if you wish to everlasting oblige me, tell me, if you know, what that treatment is, and all about it. Many thanks, etc.

REPLY.

Chas. B. Towns, a layman, discovered and offered a treatment for the morphine and alcohol habit, in 1904, at which time, however, he did not explain the ingredients of the preparation he was using. Later he explained it to Dr. Lambert, of New York, who described it in a medical journal, in 1909. The treatment consists of the administration of mercurial preparations to produce catharsis and thereby relieve the congestion of the liver, and the other treatment is the administration of a combination of drugs that has the following composition:

Tincture of belladonna, 2 ounces
Fluid extract xanthoxylum
Fluid extract hyoscyamus, each 1 ounce

The treatment is said to be highly effectual, and I would not advise anyone to use it himself unless a person trained in its administration supervises the treatment.

H. REESE, Terrell, Ia.; E. J. Tarlo, Amherst, N. S.—Your letters were answered personally. F. Ventriloquist—if you will write me legibly (I could not read your letter at all) I will be glad to advise you. F. B. N.—Libraries of any size have the books you refer to, and you will, by spending a little time, find the book containing the information you are seeking. L. L. L., Boston—Keep away from the "wise" fellows. Those "who know it all" as a rule know very little. C. O. McQ., New York—Have expected to hear from you before this. Am glad you are carrying out directions and that you are pleased with the results. You owe it as well to THE CLIPPER. FANNIE B.—All I can say is that you are not doing the right thing. Do not have phantoms. Come down to earth. Your mother means well. T. C.—Four times a day is about the average. If you notice ill effects, stop it.

NEXT WEEK'S VAUDEVILLE BILLS.

JAN. 31-FEB. 5.

U. B. O.
NEW YORK CITY.
Colonial.Norton & Lee
Henrietta De Serris & Co.
Grace Van Studdiford
"Passion Play of
Wash. Sq."
Fritz & Lucy Bruch
Paul GordonAlhambra.
Bancroft & Broski
Mignon
Rockwell & Wood
Holmes & Buchanan
Ben WelchRoyal.
Clara Morton
Howard, Elbie & Herbert
George Howell & Co.
Collier & De WaldAbe Attell
Irene & Marie
Moore & Wiser
Cantwell & Walker
Rockwell & Wood
O'Donnell & BlaireOrpheum (Bkln.)
Tighe & Jason
Wm. Morris & Co.
Amets
Merian's Dogs
Bertha Morelle'sSextette
White & Clayton
McIntyre & Heath
Harrison Brockbank
& Co.Bushwick (Bkln.)
Charles Grapewin & Co.
Josie Heather & Co.
Morton & MooreNazimova
Scotch Lads & Lassies
Erford's Sensation
Harry Gerard & Co.
Welch, Mealy& Montrose
Harris & Manion
Prospect (Bkln.)Claire Vincent & Co.
Five Statues
Harry Brooks & Co.
Charles Ahearn & Co.Misses Lightner
& Alexander
Roxy La RocaATLANTA, GA.
Forsyth.
Gauthier's Toy ShopScott & Keane
Kajiyama
Albert & IrvingBritt Wood
Sid Lewis
"Society Buds"
Lyons & YosoBOSTON.
Keith's.Six American Dancers
The Gladiators
Charles Olcott
Marie Tempest & Ellis
Moon & Morris
Gruber's Animals
Julie Blanc & Co.
Mr. & Mrs. Jimmie Barry
Morrisey & HackettBALTIMORE, MD.
Maryland.Lucy Gillette
Bee Hoe Gray
& SummervilleAdonis & Dog
Frank North & Co.
Fred V. Bowers & Co.
Bernard & PhillipsAnna Chandler
Alan Brooks & Co.

BUFFALO, N. Y.

Shea's.
Myrl & DelmarFred J. Ardath & Co.
Knapp & CornelliaMercedes
Kingston & Ebner
Five Belmonts
Beatrice Herford

BIRMINGHAM, ALA.

Lyric.
(Splits with Nashville.)First Half
Kerville Family
J. C. Nugent & Co.The Turpins
Ruth Curtis
Emmett Welch's

Minstrels

Rae E. Ball

Last Half

Bronte & Aldwell

Elizabeth Baker & Co.

E. Welch's Minstrels

CINCINNATI.
Keith's.Orange Packers
Violet Dale
Frank McIntyre & Co.
Mechan's Dogs
Van DykeHeras & Preston
"Cranberries"

Stewart & Donahue

CLEVELAND.

Keith's.

Avon Comedy Four

Olympia Desvall

Weber & Fields

Bert Levy

Dainty English Trio

Belle Baker

COLUMBUS, O.

Keith's.

Hallen & Fuller

Gladys Alexandria & Co.

Sherman & Uttry

MacRae & Clegg

Song Revue

CHATTANOOGA.

Orpheum.

First Half

Six Water Lilies

Capitol City Four

Farrell & Farrell

Helen Vela

Last Half

Six Water Lilies

Bert Fitzgibbon

Geo. Damerel & Co.

Von Hampton & Schriner

Dolly & Mack

Tom Kuma

LOUISVILLE.

Keith's.

Charlotte Parry & Co.

Ketcham & Cheatem

Clown Seal

McCloud & Carp

Mme. Herrmann & Co.

Corbett, Sheppard &

Donovan

Ellie B. Van & Co.

MONTREAL, CAN.

Orpheum.

Ralph Smalley

Jackson & Wahl

Emmett & Tonge

Homer Miles & Co.

(To fill.)

CHARLESTON, S. C.

Victoria.

First Half

Harry, Lester Mason

Big City Four

Bobbie Walthour & Co.

Dorothy De Schelle

& Co.

Natalie Navarre

Dan Burke & Girls

Last Half

Brown & Spencer

Howard & Fields

Cole & Woods

Dan Burke & Girls

Carleton & Clifford

DETROIT.

Temple.

Quiroga

Dooley & Bagel

Three Floods

Primrose Four

The Grazers

Kathleen Clifford

Valerie Berger & Co.

DAYTON, O.

Keith's.

Vallecita's Leopards

Namba Bros.

Honey Boy Minstrels

(To fill.)

ERIE, PA.

Colonial.

Three Lyrics

Earl & Curtis

Geo. M. Roemer

J. W. Keane & Co.

Martinetti & Sylvester

Hermine Shone & Co.

GRAND RAPIDS.

Empress.

McKay & Ardine

Gaston Palmer

Grace Fisher & Co.

Lulu Coates & Co.

"Petticoats"

Flying Martins

Milton & De Long

Sisters

HAMILTON, CAN.

Temple.

Kit Carson

McCabe, Levee & Pond

"Fascinating Flora"

Hal Davis & Co.

Meredith & Snoozer

INDIANAPOLIS.

Keith's.

Leo Beers

Chip & Marble

Cycling Brunettes

Talman

Monroe & Mack

Stan Stanley Trio

Klass & Bernele

JACKSONVILLE.

Orpheum.

First Half

Pisano & Bingham

Mareena, Navarro &

Mareena

Last half

Kenneth Casey

Musical Brass

"Golfing Girls"

Harry Webb

The Patricks

KNOXVILLE, TENN.
Grand.

(Splits with

Chattanooga.)

First Half

Bert Fitzgibbon

Jack Onrl

Von Hampton & Schriner

Dolly & Mack

Tom Kuma

Last Half

Martini & Maximilian

T Farrell & Farrell

Capital City Four

(One to fill)

LOUISVILLE.

Keith's.

Charlotte Parry & Co.

Ketcham & Cheatem

Clown Seal

McCloud & Carp

Mme. Herrmann & Co.

Corbett, Sheppard &

Donovan

(To fill.)

MONTREAL, CAN.

Orpheum.

Ralph Smalley

Jackson & Wahl

Emmett & Tonge

Homer Miles & Co.

(To fill.)

NASHVILLE, TENN.

Princess.

(Splits with

Birmingham.)

First Half

Old Homestead Octette

Seven Romas

De Witt Young & Sister

Jack Kennedy & Co.

Schilling & Anderson

(To fill.)

NORFOLK, VA.

Colonial.

(Splits with Richmond)

First Half

Old Homestead Octette

Seven Romas

De Witt Young & Sister

Jack Kennedy & Co.

Schilling & Anderson

(To fill.)

TORONTO, CAN.

Shea's.

Craig Campbell

Colonial Belles

"Tango Shoes"

Jed & Ethel Dooley

John B. Hymer & Co.

Bessie Wynn

WILLIAMSON, WIS.

Majestic.

Fashion Show

"Dinkelspiel's Xmas"

Al. Herman

Mae King & Co.

Ray Samuels

Miller & Vincent

Ben Beyer & Co.

WILWAUKEE, WIS.

Majestic.

Fashion Show

"A Telephone Tangle"

Rooney & Bent

Gallagher & Martin

Gordon & Bica

(To fill.)

YOUNGSTOWN, O.

Hippodrome.

Harry & Eva Puck

International Girl

Dorothy Regel & Co.

Henry Lewis

Antwerp Girls

Robbie Gordon

Marie Fitzgibbons

Mrs. Langtry & Co.

PITTSBURGH.

Davis.

Misses Campbell

Sansone & Deillah

Mme. Calve

Madden & Ford Co.

Matthews & Shayne Co.

(To fill.)

PROVIDENCE.

Keith's.

Lunette Sisters

"The New Producer"

Farber Girls

Cressey & Dayne

Maurice Burkhardt

Frances Nordstrom & Co.

Orth & Dooley

Toyo Troupe

TORECHTER, N. Y.

Temple.

Bert Melrose

Van & Schenck

Alexander Bros.

Crawford & Broderick

Wm. & Margaret Cut

Second Half Vanderhoff & Louie Kay, Busb & Robinson Frank Terry Chas. Mason & Co Courtney Sisters National First Half Koeber & Gibson W.H. Fox Golding & Keating Hal Crane & Co. White Sisters De. War's Circus Second Half Murphy & Foley Elwood & Snow Lie Tong Foo Bessie Rempe & Co. Duffy & Montague Selting & Grovini Orpheum. First Half Elwood & Snow Morris & Wilson Master Long Acre & Co. Lockett & Waldron Kelly & Francis Second Half Two Brownies Cotton & Long Williams & Held Cummings & Gladys Marie Fenton Lodi Troupe Seventh Avenue. First Half Ford & Urna Stanley & Gold Moretti Opera Co. Quinn & Mitchell Catherine Hayes & Co. Rita Gould Sinking the Lusitania Second Half Burns & Foran Kelly & Pollock Reno Handicap Girls Emme Stevens Kingbury & Munson New Cooper Pauline & Leopards BROOKLYN, N. Y. Bay Ridge. First Half Nelson & Kennedy Port & Le Lacey Marie Hart Schwartz Bros. Kelly & Pollock Cunningham & Clements Last Half Folhs Sisters & Le Roy Jones & Johnson Cranston & Lee "Ship's Pass in Night" Wm. F. Meyers Prevost & Brown Bijou. First Half Gilbert Lozee Sabbott & Wright Dayton Family "Best of Friends" Jones & Johnson Lawrence & Edwards Last Half Banjo Bill Weber & Day Act Beautiful Quinn & Mitchell "To Save One Girl" Golding & Keating Anderson & Pony De Kalb. First Half Alton & Allen Ralph La Mar Bernard & Shaw Master Frank Long Acre Rita Gould Kelly & Francis Last Half Banjo Bill Johnson & Mitchell Frank Perry Bessie Rempe & Co. Meody Four Selbini & Grovini Fulton. First Half Burns & Foran Silver Threads Cummings & Gladys Morse & Frey Jack Marley Pauline's Leopards Last Half Lawrence & Edwards Marie Hart "Best of Friends" Newsboys' Sextette Zita Lyons Palace. First Half Maori Sisters Bernard & Shaw Williams & Held Anderson & Evans Oscar Lorraine Second Half Bauer & Saunders Morse & Frey Cunningham & Gladys Stone & Marion Nat Nazarro Troupe	BALTIMORE. Hippodrome. Nathano Bros. Master Movie Ben & Hazel Mann Consul & Betty Alice Cole Ed. Blondell & Co. Park, Rome & Fra William Morris BOSTON. Globe. First Half Melba & Ricardo Telegraph Trio Whittle Bil'y "Swede" Hall & Co. Craig & Irving Black & White Revue Second Half Koeber & Gibson Koster Gordon & Post Yellow Peril Mary Roche & Co. BOSTON. St. James. First Half Lucier Holden & Herron Yellow Peril Nowlin & St. Caire Phantomas Second Half Julia Edwards Tyler & Crollius Billy "Swede" Hall & Co. Reed & Bass Ismed BOSTON. Orpheum. First Half Koster Tyler & Crollius Reed & Bass Ismed McCormack & Irving Singer's Midgets Harry Cutler Last Half Cecil Eldred & Carr Florence Timponi Smith & Kaufman Phantomas Nowlin & St. Claire Singer's Midgets Rogers, Hughes & Franklin Lucker CLEVELAND. Miles. DeWitt & Duval Larry Comor Scoville Dancers Clark McCullough Klutting's Animals DETROIT. Orpheum. Manols Ashley & Morgan Bessie LeCount Edward Abeles & Co. Harry Breen Xylophields FALL RIVER. Bijou. First Half Florence Timponi Smith & Kaufman Connolly Sisters & Seng. Kawana Bros. Second Half Meibe & Ricardo Eckhoff & Gordon Te. graph. Trio H. B. Toomer & Co HOBOKEN. Lyric. First Half Clara Illig Zita Lyons Second Half Sherlock the Second McIntosh & Maid NEW ROCHELLE. Loew's. First Half Kylo Maids William F. Meyers Sceley & Chick Second Half Ford & Urna Andrew Kelly The Berrens NEWARK, N. J. Majestic. First Half Alton & Allen Bobbie & Nelson Mildred Haywood "To Save One Girl" Eddie Dowling Anderson & Pony Last Half Howard & Simmons Thomas & Henderson William O'Clare & Girls Sallie Fields "Paid With Interest" Jack Marley	PROVIDENCE. Emery First Half Julia Edwards Rogers, Hughes & Franklin Eckhoff & Gordon H. B. Tromer & Co. Cecil Eldrid & Carr Last Half Kawana Bros. Craig & Irving McCormack & Irving Harry Cutler TORONTO. Yonge Street. Mayn & Ferns Brown-Fletcher Trio Ford & Truly "Evil Hour" Elsie White The Glendale	S. & C. CIRCUIT ANACONDA, MONT. Margaret. (Feb. 2) Franklin Harry Sterling Carl & Rhell Cora & Robt. Simpson Musical Kuehns Geo. Lee & Girls Ray Conlin BUTTE, MONT. Empress. (Feb. 5, 6) Harry Sterling Carl & Rhell Cora & Robt. Simpson Musical Kuehns Geo. Lee & Girls Ray Conlin CINCINNATI. Empress. Pantages'. PEAN & HAMILTON CALGARY, CAN. Pantages'. "Boarding School Girls" Reed & Wood Norton & Earl Al. Fields & Co. Cooke & Rother EDMONTON, CAN. Pantages'. "The Dream Pirates" Dancing Le Vars Packard Four Chris. Richards Emmett & Emmett LOS ANGELES, CAL. Pantages'. Four Casters Golden West Maids Knox Wilson & Co. Jarvis & Harrison Harry La Toy PORTLAND, ORE. Pantages'. Maurice Samuels & Co. Princeton & Yale Toozoonin Arabs Hazel Kirke Trio Barnold's Dogs OAKLAND, CAL. Pantages'. "Mexico" Hugo B. Koch & Co. 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SHAPIRO, BERNSTEIN & CO. MUSIC PUBLISHERS
LOUIS BERNSTEIN, President

THREE STARTLING HEADLINERS

MR. AL. PLANTADOSI, who composed "I Didn't Raise My Boy To Be A Soldier," has just handed us, in collaboration with Blanche Merrill, one of the most startling songs the world has ever known, the great dream of peace song

LET MY DREAM COME TRUE
LET OUT GOD!

Last night I was dreaming,
I went up to Heaven above;
Up to the great Unknown,
Before my Maker's throne.
And there I saw the rulers,
Who once were bitter foes;
Forgiven and forgotten,
Were all their sins and woes.
"Hosannah in the Highest,"
Rang out through Paradise.

CHORUS.

There was peace on earth; good will towards men,
And all men were brothers again;
Their hands were clasped once more in love,
Mother's prayers were not said in vain,
And the tears of blood were wiped away,
The curse of war was through;
Then all were one, Thy will be done,
Oh, God. Let my dream come true.

But soon I awakened,
And found it was only a dream;
The raging dogs of war,
We're fighting as before.
The wounded and the dying,
Were crying loud for peace;
It seemed to me that bloodshed,
And war would never cease.
I closed my eyes in slumber,

The most beautiful and impressive ballad that we have published in our long and successful career in the music business

"WHAT A WONDERFUL MOTHER YOU'D BE"

By JOE GOODWIN and AL. PIANTADOSI

The song which has set the whole country agoing in less than ten days

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Grand Opera House Bldg. Chestnut Street O. H., Opposite Keith's

'Frisco
Pantages Theatre Bldg.

Tun Chin Troupe
(One to fill)
CANTON, ILL.
Princess.
Last Half
Clare & Flo Gould
Frank Gabby
Newhoff & Phelps
Raymond Sisters
COLUMBIA, ILL.
Davenport.
First Half
Harry Hayward & Co.
Empire Comedy Four
Caine & Odom
Bella Italia Troupe
Valentine & Bell
Last Half
Svengalee
Raymond Sisters
Dumbur & Turner
"Little Miss U. S. A."
Lucky & Yost
DECATUR, ILL.
Empress.
First Half
Wilton Sisters
Colonial Minstrel Maids
Great Lester
Bell & Eva
Dorsch & Russell
Last Half
"Junior Folies"
DUBUQUE, ILL.
Majestic.
First Half
"The Night Clerk" (Tab.)
Last Half
Three Amers
Adolphe
Graham & Randa
Mr. & Mrs.
Hugh Emmett Co.
Wanzer & Palmer
Torca's Novelty
DES MOINES, ILL.
Orpheum.
First Half
Hopkins & Axel
Kennedy & Burt
Kinzo
Trovato
Sig. Franz Troupe
The Sultanos
Last Half
Davis-Castle Tropic
Grace De Winters
Van & Hyman
Fay, Two Coleys & Fay
Carter

DULUTH, MINN.
New Grand.
First Half
Mr. & Mrs.
Jack McGreevey
Morgan & Stewart
Willing & Willing
Five Romeros

Last Half
Jerry & Gretchen
O'Meara
Tom Davies & Co.
Fred Lundy
Bonesseti Troupe
EAST ST. LOUIS, MO.

Erbers.
First Half
Brown & Jackson
Zoe Mathews
Seymour's Happy Family
Last Half
Great Lester
"The Debutantes"

EVANSVILLE, IND.
New Grand.
Wilson & Aubrey
Ed. & Jack Smith
"When We Grow Up"
Dorothy Herman
Old Soldier Fiddlers
EAU CLAIRE, WIS.

Orpheum.
Emmett's Canines
Troy Comedy Four
(One to fill)
Last Half
Three Rozellas
Mankin
Archer & Carr

EDMONTON, CAN.
Empire.
First Half
Mathes Bros. & Girle
King Black Face
Jewell City Trio
Mus. Vynos
Last Half
Ruth Page
"I Died"
Taylor & Howard
Mabel Fonda Trio

ELGIN, ILL.
Grand.
(Splits with Joliet)
First Half
Lamb's Manikins
Horn & Ferris
Chartres Sisters
& Halliday
Spencer & Williams
Boy & Arthur

FT. WILLIAM, CAN. **KANSAS CITY, MO.**
Orpheum.
(Feb. 4, 5)
Mr. & Mrs. Jack McGreevey
Morgan & Stewart
Willing & Willing
Five Romeros
FT. DODGE, ILL.
Princess.
First Half
Orlando-Prince Trio
Hickman Bros. & Co.
Arthur Rigby
The Vanderkoffs
Last Half
Jerome & Walker
Wayne & Marshall
El Rey Sisters
(One to fill)
FT. DODGE, ILL.
Idea.
First Half
Rice Bros.
Gardner's Manicures
Last Half
Chabot & Dixon
(One to fill)
FT. DODGE, ILL.
GREEN BAY, WIS.
Orpheum.
Last Half
Joe Kennedy
Mabel Harper
Davis & Walker
"School Days"
GREAT FALLS.
Palace.
First Half
Stroud Trio
Victorson & Forrest
Day & Brown
Le Cliff & Sampson
Last Half
Harrington & Florence
Westman Family
Dick Ferguson
Thomas Trio
GRAND FORKS, N. D.
Grand
First Half
Clark Sisters
Ethel May
(One to fill)
Last Half
Hayden & Goodwin
Five Lennets
(One to fill)
GALESBURG, ILL.
Gaiety.
First Half
"Sunny-side of Broadway" (Tab.)
Last Half
Winfred Du Bois
Mae Curtis
James Grady & Co.
Empire Comedy Four
HANNIBAL, MO.
Park.
First Half
Three Weber Sisters
Jassica Duo
(Three to fill)
Last Half
Billy Burns
Mamie Gilmore
Dingley & Norton
Fisher & Rockway
Wilson & Snyder
HAMMOND, IND.
Orpheum.
First Half
Neuss & Elrid
Padden & Reed
Tom & Edith Almond
Berlo Girls
(One to fill)
Last Half
Mack & Williams
Frisco Four
Howard Chase & Co.
Morton Bros.
(One to fill)
IDAH0 FALLS, I.DA.
Rex.
First Half
La Vine & La Vine
Marcus & Whittle
Last Half
The Dares
Edith Haney & Co.
JOPLIN, MO.
Elec.
First Half
Lewis & Chapin
Adair & Adair
Last Half
National City Four
Jack & Jill
JEFFERSON CITY.
Gem.
First Half
Keiso Bros.
Last Half
Miller & Rainey
JOLIET, ILL.
Orpheum.
(Splits with Elgin).

Montrose & Sardelle
Baron Lichten
Five Musical Gormans
Last Half
Hayes & Wynn
Two Irmellas
Billy Barron
Russell's Minstrels
OSHKOSH, WIS.
Majestic.
First Half
Chabot & Dixon
(One to fill)
Last Half
Dressler & Wilson
Rice Bros.
(One to fill)
PARSONS, KAN.
Best.
First Half
Rosetta & Sylvester
Sullivan & Meyers
Last Half
The Mutchlers
Wagner & Bruhn
PENDLETON, MO.
Alta.
First Half
Keno & Wagner
Phemie Lockhart
Last Half
Paddock & Paddock
Barnett, Maverick & Co.
PEORIA, ILL.
Orpheum.
First Half
Merle's Cockatoos
Remick's Song Revue
Barnes & Barton
The Le Grohs
Last Half
Minnie Kaufman
Watson & Flynn
Frank Stafford & Co.
Chinko
QUINCY, ILL.
Orpheum.
First Half
Clare & Fio Gould
Frank Gabby
Gordon, Eldrid & Co.
Newhoff & Phelps
Joe De Koe & Co.
Last Half
Dix & Dixie
Adair & Griffis
Wm. Thompson & Co.
Simpson & Dean
Trevitt's Dogs
ROCKFORD, ILL.
New Palace.
First Half
The Lampkins
Dolan & Lenhart
"School Days"
Prince Lal Mon Kim
Creighton, Belmont & Creighton
Last Half
Nichols Sisters
Hardeen
(Three to fill)
REGINA, MONT.
Regina.
First Half
Rialto Four
Mus. Fredericks
Gladys Arnold
Annie Abbott & Co.
Last Half
Bert Coleman
The Fashion Shop
Hanes & Long
Davies & Romanelli
SPRINGFIELD, MO.
Jefferson.
First Half
National City Four
Hawley & Hawley
Jack & Jill
Last Half
Howe, Barlow & Ginger
Broughton & Turner
(One to fill)
SPRINGFIELD, MO.
Majestic.
First Half
Lawton
Embs & Alton
James Grady & Co.
Bixley & Lerner
Mrs. Eva Fay
Last Half
Eller's Circus
Wilton Sisters
Walter Milton & Co.
Brooks & Bowen
Australian Woodchoppers
SO. BEND, ILL.
Orpheum.
First Half
Von Cello
Willing & Jordan
Cheyenne Minstrels
"The Co-Eds"
Wm. Sisto
Last Half
"This Way, Ladies" (Tab.)
OMAHA.
Empress.
First Half
Gene & Kathryn King

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Last Half
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Kennedy & Felt
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ST. LOUIS.
Grand H.
First Half
Sprague & McNeese
Frank Gabby
Boothby & Elydeen
Trevett's Dogs
Ed. & Minnie Lester
Last Half
Moher, Hayes & Mosher
Wanzer & Palmer
Little Lord Robot
The De Koe Troupe
Empress
First Half
Weber & Elliott
"The Debutantes"
Thos. Potter Dunne
Last Half
Mile. Francois & Partner
Norwood & Hall
Bonnie Sextette
ST. PAUL.
Princess.
First Half
Jerry & Gretchen
O'Meara
Tom Davies & Co.
Fred Lundy
Bonesseti Troupe
Last Half
Grace & Ernie Forrest
Hickman Bros. & Co.
Troy Comedy Four
Emmett's Canines
SUPERIOR, WIS.
People's.
First Half
Ranson & Knight
Weber & Diehl
Arthur & Grace Terry
Last Half
Campbell & McDonald
Kenny & La France
Willisch & Anita
SASKATOON, CAN.
Empire.
Carl Rifer

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34 inch.....15.00 40 inch.....17.00
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NEW CIRCULAR NOW READY
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BURLESQUE

BY MILL.

BILLY WATSON'S SHOW FILLS THEATRE.

STAGE AND AUDITORIUM WELL OCCUPIED.

That is the way in which Billy Watson's Beef Trust is billed at the Columbia, New York, this week. As Philip Krousemeyer, in "The Alley," he plays the Dutchman and the clarinet in his usual style, but the skit has been changed somewhat. Margaret Newell has returned to the show since it was reviewed in THE CLIPPER earlier this season, and is playing Krousemeyer's daughter, but is not doing her specialty. She also appears to advantage as the maid in Malvern's household in "The Lucky Girl," formerly "The Bashful Venus," in which Billy Watson appears as usual as the bread eating and sure shot waiter. Frank Bamford made the most of Grogan, and Wm. Swan played the Alley cop.

Lew Reynolds, as Clarence Fitzmoodie, acted effeminate enough.

Jane Leighton and Kathryn Pearl shared the honors in prima donna roles, both acting and singing to general satisfaction.

Frankie Farrell also took two turns in leading two numbers with good effect.

The chorus includes: Florence Cooke, Frankie Farrell, Kittle Dayton, Adelaide Walsh, Mabelle Parker, Lillian Smith, Annette Walker, Carrie Bernard, Gracie Sachs, Lulu Leslie, Lazette Weber, Mabelle Reid, Brownde Beaman, May Wagner, Mattie Kipp, Flo Ingram, Harriet Murray, Mamie Bambard, Lulu Shanley, Marie Hammatt.

"McCarty," by Bamford; "A Little Bit of Heaven," by Miss Leighton; "The Salvation Army," "Broadway Swells," led by Misses Pearl and Newell; "Brave Firemen," led by Miss Leighton, were well done.

Lew Reynolds played George Malvern like a real millionaire, and Miss Leighton was his niece, Ida. Kathryn Pearl was the lucky model, and Adelaide Walsh, her brother. Florence Cooke and Kitty Dayton were the Swedes; Mabelle Parker, the tough girl; Phillips had a lot of fun with Dooley, played by Frank Bamford. Miss Pearl made a big hit with "Aunty Skinner's Chicken Diner." "Safety First" was Miss Leighton's successful offering. "Molly Dear," "Mother, May I Go in to Swim," "My Tango Girl," by Miss Pearl; Annette Walker's violin solos were interesting interludes, and the selection of the successful model was the usual finish. Business was good on Monday.

MILL.

UNION SQUARE STOCK.

"Breaking into Society" and "At Atlantic City" were two parts that allowed Billy Spencer and Bert Weston opportunities for manufacturing laughs, at the Square last week, while Dewy Campbell and Joe West, and the "beauty four"—Lena La Gouver, Louise Pierson, Norma Brown and Laura Houston—worked up "feed" stuff and led numbers.

With the addition of Gus Fay to the present cast, next week, business should take another leap and increase the good returns the box office has shown in the past. The Square is sure giving its patrons full value for what it charges at the gate.

Tod.

THE FRENCH MODELS.

At the Olympic, New York, this new show opened 24, in "Izzy, the Baron," with Monte Carter, Edna Raymond, Billie Balua, Charles Tyson, Ruth Barbour, the Great Jansen, the Preis Trio, and Domethal, the Greek wrestler.

HARRY WELSH GIVES NOTICE.

At Rochester, on Jan. 22, Harry Welsh will close with the Monte Carlo Girls.

RAFFLE TO HELP BUCKLEY.

Al. Harrison, of the "Me Him and I" Company, is engineering a raffle for a diamond ring, to enable Joe Buckley to undergo treatment to regain his health. One dollar remittances may be addressed to Al. in care of the Marion Hotel, Canal and Madison Street, Chicago. Joe Buckley was cast as Con Con in the "Me, Him and I" show.

THE DALY CREW.

The stage crew at Daly's New York, includes: George Flash, stage manager; Ed. Maxwell, properties; Stevens, electrician; Nemo, flyman, and Thom Harmon, doorman. Mr. Graylock directs the orchestra.

MOST POPULAR CHORISTER.

In the most popular chorus girl contest held at the Union Square, New York, last week, Theresa Scalerie won the first prize, ten dollars, with a vote of 1,253; 473 votes over May "Nut" Saunders.

GUS FAY AT SQUARE.

Gus Fay, the well known German comedian, will be added to the cast of the Union Square Stock Co., beginning Jan. 31, making the principals number nine now, in front of a chorus of eighteen.

SARAH MACK UNDER KNIFE.

Sarah Mack, of the Monte Carlo Girls, who has been ill at Mercy Hospital, in Springfield, Mass., for four weeks, suffering with pleuro pneumonia, underwent an operation Jan. 18.

JOE CARLYLE, MANAGER.

Joe Carlyle is now manager of the September Morning Glories in place of M. Bergower. Frank Freeman has succeeded Joe in advance of the Star and Garter Show.

CHORUS GIRLS CONTEST

THE CLIPPER HOPS TO ANNOUNCE
THAT AS THERE HAS BEEN A MIS-
UNDERSTANDING ON THE PART OF
THE CHORUS GIRLS THE CONTEST
IS WITHDRAWN.

SAM S. CLARK is in Rochester, N. Y., this week, delivering his monologue announcing the Record Breakers, at each performance of the Monte Carlo Girls. He arranged for a song writers' night for Jan. 25, at the Garrick, New York.

BOB ALEXANDER informs us that the John Grieves Musical Comedy Co. has disbanded on account of non-payment of salaries. Mr. Alexander is now comedian with the No. 7 show of the Marcus Musical Comedy Co.

WENDELL ORTH, Eddie Donovan, Red Green, Mike Ezzer and Jim Hooper form the combination back stage at the Academy, Pittsburgh.

THE FAMOUS DAYTON TROUPE of acrobats are the strengtheners with the Beauty, Youth and Folly Co., at the Gayety, Brooklyn, this week.

BILLY HART and MOLLIE WILLIAMS were among the Manchester players who couldn't see a Sunday in Waterbury, and paid a visit to New York. The Manchester Show played to big business at Hartford last week.

DANIEL HOWARD is a new arrival in the home of Howard Burkhardt, of Hurtig & Seaman's.

SAM RICE and his company put in a good week at the Garden, Buffalo, ending 22.

WALDO WHIPPLE, Blanche Benton and Eleanor Fisher have closed with the Tourists. Bernard and Myers, and Madeline Mack joined.

SAM ROBINSON, at the Academy, Pittsburgh, is looking for novelties to present at his theatre constantly.

LEAH REMINGTON, "The Girl With the Sky-rocket Feet," made her debut with the stock at the Dauphine, New Orleans, recently.

THE LIBERTY GIRLS, at the Columbia, New York, next week, will include Jack Conway, Tom Welch, Sam Bachen, Bell Petrie, Jerry O'Donnell, Jack Kerns, Thad. Perry, Etta Joerns, Jennie Ross, Kathryn Dickey, the Bohemia Harmony Four and the Daring Sherwoods.

SYLVIA STOREY, formerly with Jack Reid's Record Breakers, has joined the French Models.

JOE WEST and EDNA WHITNEY will close with the Union Square Stock, Jan. 22, to go with one of — Herzog's road shows.

BLANCHE BAIRD is to leave the Military Maids next month.

JOHN PENNEY and GERTRUDE KINGSLEY have joined the Yankee Doodle Girls.

BY A RAFFLE for a gold watch it is planned to realize sufficient money to send Murray J. Simons to the mountains. He is at the St. George Hotel, New York.

MARK LEA'S TANGO GIRLS, on the Independent wheel, went from Daly's, New York, to the Holliday Street, Baltimore, for this week. Dorothy Collins, Tom Dillon and Al. Delmont replaced Vesta Lockhart, Edgar Leslie and Al. Turpin. The Musical Delmonts are added. The Show has been doing very well during its twenty-one weeks' season, and will repeat over the entire circuit.

IDA EMERSON has succeeded Daisy Harcourt with the Rose Sydell Co.

LILY WRIGHT has joined the Winners, as soubreve.

MARGIE BARRILL joined the permanent Union Square company this week. Dottie Leonard leaving Jan. 22.

NATHAN KAMERN has been doing admirable work with numbers, as musical director at Ben Kahn's Union Square.

JOHN GRIVES is in Boston, reorganizing his burlesque show, which will start shortly on their present bookings.

FRANK "BUD" WILLIAMSON joins the Crackerjacks next week.

MAD
IRENE
CHESLEIGH GIRLS
SOTH CENTURY MAIDS

JULIA DE KELETY
PRIMA DONNA
SOTH CENTURY MAIDS

AL. K. HALL
(ALCOHOL) In a New Character
PLAYING A SNOWMAN, WITH MAIDS OF AMERICA

JIM OH AL BARTON
THE FELLOW WHO MAKES THEM SIT UP
AND TAKE NOTICE
With 20th Century Maids

HARRY L. COOPER
Principal Comedian, 20th Century Maids
Direction JACOBS & JERMON.

TOMMY AIKINS
With CATHERINE CRAWFORD
AND HER FASHION GIRLS.
Management A. K. PEARSON.

THOUSANDS OF PERFORMERS
HAVE MADE THOUSANDS

of dollars using the prime comedy material contained in MADISON'S BUDGET. The latest issue, MADISON'S BUDGET No. 16, is the greatest issue, and no entertainer whose bread and butter depends on making the public laugh, should be without it. Contents include 12 original monologues, 8 great acts for two males and 7 for male and female; a bright Irish comedy, 16 wonderful parodies, 4 crackerjack minstrel first-parts, a screaming tabloid comedy entitled "Have Mercy, Judge," besides hundreds of new gags, sidewalk bits and useful fill-in stuff. Remember the price is one dollar and your money back if dissatisfied. Back issues all gone except No. 12. Combination price of No. 15 and the new No. 16 is \$1.50.

JAMES MADISON
1052 Third Avenue
New York

Please send address of ETHEL BARTON or BARRETT who resided at 97 Lee Ave., Brooklyn, in 1913, with MRS. N. G. KERN, to MRS. KERN, at above address.

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Star and Garter, Chicago, 24-29; Gayety, Detroit, 31-Feb. 5.

BEHMAN SHOW (Jack Singer, mgr.)—Park, Bridgport, 27-29; Hurtig & Seamon's, New York, 31-Feb. 5.

BON TONS (Ira Miller, mgr.)—Syracuse and Utica 24-29; Galety, Montreal, Can., 31-Feb. 5.

BOEN WELCH SHOW (Harry Shapiro, mgr.)—Galety, Buffalo, 24-29; open 31-Feb. 5; Syracuse and Utica 7-12.

BOSTONIANS (Frank S. Pierre, mgr.)—Bronx, New York, 24-29; Empire, Brooklyn, 31-Feb. 5.

BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Columbia, New York, 24-29; Casino, Brooklyn, 31-Feb. 5.

DAVE MARION'S (Bob Travers, mgr.)—Columbia, Chicago, 24-29; Berchel, Des Moines, Ia., 31-Feb. 5.

FOLLIES OF THE DAY (Barney Gerard, mgr.)—Colonial, Providence, 24-29; Galety, Boston, 31-Feb. 5.

GLOBE TROTTERS (M. Saunders, mgr.)—Galety, St. Louis, 24-29; Star and Garter, Chicago, 31-Feb. 5.

GAY NEW YORKERS (Harry Leoni, mgr.)—Galety, Montreal, 24-29; Empire, Albany, N. Y., 31-Feb. 5.

GYPSY MAIDS (W. V. Jennings, mgr.)—Open 24-29; Syracuse and Utica 31-Feb. 5.

GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Empire, Albany, 24-29; Casino, Boston, 31-Feb. 5.

GIRL TRUST (Louis Epstein, mgr.)—Colonial, Dayton, 24-29; Empire, Toledo, 31-Feb. 5.

HARRY HASTINGS (Martin J. Wigert, mgr.)—Grand, Hartford, 24-29; Jacques, Waterbury, Conn., 31-Feb. 5.

LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Galety, Boston, 24-29; Columbia, New York, 31-Feb. 5.

MAJESTICS (Fred Irwin, mgr.)—Hurtig & Seamon's, N. Y., 24-29; Orpheum, Paterson, N. J., 31-Feb. 5.

BIG CRAZE (Joe Levitt, mgr.)—Manchester, N. H., and Worcester, Mass., 24-29; Springfield, Mass., 31-Feb. 5.

CRACKERJACKS (Bob Gordon, mgr.)—Standard, St. Louis, 24-29; Galety, Chicago, 31-Feb. 5.

CABARET GIRLS (Lewis Livingston, mgr.)—Howard, Boston, 24-29; Manchester, N. H., and Worcester, Mass., 31-Feb. 5.

CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Empire, Cleveland, 24-29; Penn. Circuit, 31-Feb. 5.

CHARMING WIDOWS (Sam Levy, mgr.)—Grand, Trenton, 26-29; Olympic, New York, 31-Feb. 5.

CITY SPORTS (L. E. Sawyer, mgr.)—Lay off 24-26; St. Joseph, Mo., 27-29; Century, Kansas City, Mo., 31-Feb. 5.

DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Galety, Milwaukee, 24-29; Galety, Minneapolis, 31-Feb. 5.

FROLICS OF 1915 (Frank Lalor, mgr.)—Galety, Minneapolis, 24-29; Star, St. Paul, 31-Feb. 5.

FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Academy, Fall River, Mass., 27-29; Howard, Boston, 31-Feb. 5.

FRENCH MODELS (Harry Rose, mgr.)—Olympic, New York, 24-29; Academy, Jersey City, N. J., 31-Feb. 5.

GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Columbia, Grand Rapids, 24-29; Ft. Wayne, Ind., 30; Majestic, Indianapolis, 31-Feb. 5.

HELLO, PARIS (Wm. Roehm, mgr.)—Galety, Chicago, 24-29; Buckingham, Louisville, 31-Feb. 5.

HELLO GIRLS (Fred Follett, mgr.)—Academy, Jersey City, 24-29; Galety, Brooklyn, 31-Feb. 5.

HIGH LIFE GIRLS (Frank Calder, mgr.)—Penn. Circuit, 24-29; Galety, Baltimore, 31-Feb. 5.

JOYLAND GIRLS (Sim Williams, mgr.)—Star, Toronto, 24-29; Savoy, Hamilton, Ont., 31-Feb. 5.

LADY BUCCANEERS (Dick Zeisler, mgr.)—Birmingham, Louisville, 24-29; Olympic, Cincinnati, 31-Feb. 5.

MILITARY MAIDS (M. Wainstock, mgr.)—Youngstown and Akron, 24-29; Empire, Cleveland, 31-Feb. 5.

and Akron, O., 31-Feb. 5.

RECORD BREAKERS (Jack Reid, mgr.)—Garrick, New York, 24-29; Corinthian, Rochester, N. Y., 31-Feb. 5.

REVIEW OF 1915 (Henry P. Dixon, mgr.)—Galety, Baltimore, 24-29; Trocadero, Philadelphia, 31-Feb. 5.

SEPTEMBER MORNING GLORIES (Joe Carlyle, mgr.)—Yorkville, New York, 24-29; Galety, Philadelphia, 31-Feb. 5.

TEMPTERS (Chas. Baker, mgr.)—Englewood, Chicago, 24-29; Galety, Milwaukee, 31-Feb. 5.

TIP TOPS (Joe Hurtig, mgr.)—Olympic, Cincinnati, 24-29; Lyceum, Columbus, O., 31-Feb. 5.

TANGO QUEENS (Ed. E. Daly, mgr.)—Star, Brooklyn, 24-29; Yorkville, New York, 31-Feb. 5.

U. S. BEAUTIES (Dan Guggenheim, mgr.)—Majestic, Indianapolis, 24-29; Englewood, Chicago, 31-Feb. 5.

WINNERS (Harry K. Gates, mgr.)—Wilkes-Barre, Pa., 26-29; Garrick, New York, 31-Feb. 5.

YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Galety, Phila., 24-29; Shamokin, Pa., 31; Shenandoah, Feb. 1; Wilkes-Barre, 3-5.

PENN. CIRCUIT.

MONDAY—Steubenville, O.

TUESDAY—Johnstown, Pa.

WEDNESDAY—Altoona, Pa.

THURSDAY—Harrisburg, Pa.

FRIDAY—Orpheum, York, Pa.

SATURDAY—Academy, Reading, Pa.

ETTA WINTER, with Wash Martin's Show, played in stock in Pittsburgh, several years ago, now is regarded to be one of the best formed women in burlesque.

FRANK BEAUMONT, formerly with the Victoria Players, in Pittsburgh, now heads the Dainty Maids, having full charge of the company as well as putting on the entire show, besides doing Dutch exceptionally well.

THE FIRST SENSATION OF 1916

GIVE A LITTLE CRED

BROADWAY MUSIC CORP. WILL VON TILZER, Pres.

MANCHESTER'S (Bob Manchester, mgr.)—Jacques, Waterbury, Conn., 24-29; Miner's Bronx, 31-Feb. 5.

MAIDS OF AMERICA (Frank McAleer, mgr.)—Berchel, Des Moines, 24-26; Galety, Omaha, Neb., 31-Feb. 5.

MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Galety, Omaha, 24-29; Gayety, Omaha, 31-Feb. 5.

MIDNIGHT MAIDENS (E. W. Chipman, mgr.)—Galety, Detroit, 24-29; Gayety, Toronto, 31-Feb. 5.

MERRY ROUNDERS (Jas. Weedon, mgr.)—Empire, Toledo, 24-29; Columbia, Chicago, 31-Feb. 5.

PUSS PUSS (Al. Lubin, mgr.)—Galety, Toronto, 24-29; Gayety, Buffalo, 31-Feb. 5.

ROSELAND GIRLS (Bob Mills, mgr.)—Star, Cleveland, 24-29; Colonial, Dayton, O., 31-Feb. 5.

ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Orpheum, Paterson, N. J., 24-29; Empire, Hoboken, 31-Feb. 5.

ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Casino, Brooklyn, 24-29; Empire, Newark, 31-Feb. 5.

STROLLING PLAYERS (Louis Gilbert, mgr.)—Galety, Pittsburgh, 24-29; Star, Cleveland, 31-Feb. 5.

SOCIAL MAIDS (Joe Hurtig, mgr.)—Casino, Phila., 24-29; Palace, Baltimore, 31-Feb. 5.

SPORTING WIDOWS (Bob Simons, mgr.)—Empire, Hoboken, 24-29; Casino, Philadelphia, 31-Feb. 5.

STAR AND GARTER (Asa Cummings, mgr.)—Casino, Boston, 24-29; Grand, Hartford, 31-Feb. 5.

SMILING BEAUTIES (Ben Harris, mgr.)—Palace, Baltimore, 24-29; Galety, Washington, 31-Feb. 5.

SAM HOWE'S (Geo. R. Bachelor Jr., mgr.)—Empire, Brooklyn, 24-29; Colonial, Providence, 31-Feb. 5.

TOURISTS—Empire, Newark, 24-29; open 31-Feb. 5; Hurtig & Seamon's 7-12.

TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Galety, Kansas City, 24-29; Galety, St. Louis, 31-Feb. 5.

WATSON-WROTH SHOW (Manny Rosenthal, mgr.)—Galety, Washington, 24-29; Galety, Pittsburgh, 31-Feb. 5.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Savoy, Hamilton, Ont., 24-29; Cadillac, Detroit, 31-Feb. 5.

AUTO GIRLS (Ted Symonds, mgr.)—Trocadero, Phila., 24-29; Grand, Trenton, Feb. 2-5.

BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.)—Galety, Brooklyn, 24-29; Academy, Fall River, Mass., Feb. 3-5.

BROADWAY BELLES (Joe Oppenheimer, mgr.)—Springfield, Mass., 24-29; Star, Brooklyn, 31-Feb. 5.

BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Star, St. Paul, 24-29; open 31-Feb. 5; Century, Kansas City, 7-12.

MISCHIEF MAKERS (F. W. Gerhardy, mgr.)—Cadillac, Detroit, 24-29; Columbia, Grand Rapids, Mich., 31-Feb. 5.

MONTE CARLO GIRLS (Jack Sutter, mgr.)—Corinthian, Rochester, 24-29; Star, Toronto, 31-Feb. 5.

PAT WHITE SHOW (Lew Talbot, mgr.)—Century, Kansas City, 24-29; Standard, St. Louis, 31-Feb. 5.

PARISIAN FLIRTS (Chas. Robinson, mgr.)—Lyceum, Columbus, O., 24-29; Youngstown

DAN COLEMAN was royally entertained by the Chelsea Lodge of Elks during his engagement at the Gayety, Boston, at a special reception in his honor on Jan. 18.

CHARLES DICKSON, stage carpenter of the Hastings' Big Show, and Ella Robinson, one of the chorus ladies, were married in Providence, R. I., Jan. 15.

AT LIBERTY Jan. 29

On account of Sioux City stock closing. Joint or single.

MAUDENA HUBBARD

LEADING WOMAN.

Age, 27. Height, 5 ft. 4 in. Weight, 118 lbs.

Up to date wardrobe. Quick study. Swell photos.

JACK LOWRY

LEADS OR CHAR.

Age, 28. Height, 5 ft. 11 1/2 in. Weight, 170 lbs.

Wire JACKSON HOTEL, SIOUX CITY, IOWA.

AT LIBERTY PEARLE WILSON

For Summer season for Stock or Rep., Ingenue, Ingenue Leads. Age 26, height 5 ft. 2 1/2, weight 116. Al wardrobe, ability and experience. Salary your limit. State it. Per. stock preferred. Address PEARLE WILSON, Care of Baird & Wilson, Tulsa, Okla., week of Jan. 30. Per. add. care of W. W. Pickering, Box 502, Noel, Mo.

WANTED TWO GOOD REPERTOIRE PEOPLE

MAN AND WOMAN. Must be young, good looking and have splendid wardrobe. State age, height, weight, salary and must send photos. Address H. M. ADDISON, Mgr., Chas. K. Champlin Stock Co.

Olean, N. Y., week of Jan. 24; New Castle, Pa., week of Jan. 31.

WANTED

CHARACTER COMEDIAN, with specialties, one that can direct; GENERAL BUSINESS MAN that doubles band.

No loose show. Plays Missouri and Iowa all Summer. Sober musicians, write. Long, sure engagement.

J. DOUG. MORGAN STOCK CO., MARSHALL, TEXAS.

WANTED QUICK FOR BALANCE OF WINTER and SUMMER

Woman for Soubrettes, Ingenues, Song and Dance Specialties or Piano, General Business Man with Specialties, Musicians Double Stage, Actors Double Brass, Feature Vaudeville Act to double parts. REP. SHOW. Pay own. Join on wire.

BOYD BURROWES, Litchfield, Neb., Jan. 29; Pleasanton 31-Feb. 2.

DEATHS

Emma Linden.

Al. Fostell sends us the following: Mrs. Emma-Linden Hawes Burke-Johnson, an actress, passed away Jan. 6, almost isolated amid scenes of her childhood, on a little farm about four miles out of Taunton, Mass., on which she was born forty-eight years ago.

At the age of sixteen this beautiful little country girl left the farm, and at Keith & Batcher's little store museum and doll theatre she saw Fred Kyle, manager at that time, who engaged her to work in the illusions of Rola, the half girl and the bodyless head, also the mysterious cabinet and the four mirrors. She was engaged for the stock company, playing minor parts, and assisted magicians, one in particular, Balbriggs, whom she later married.

After touring the United States and Canada for several years, they arranged for a trip through South America. Miss Linden, besides assisting Balbriggs in his tricks, did the illusions and second sight and mind reading. While in Rio de Janeiro, one day, while she was out sight seeing, in crossing one of the main thoroughfares, she slipped and fell almost beneath the hoofs of the horses attached to the royal carriage in which the Emperor, Dom Pedro, was riding. He had the driver stop and himself got out, and assisted her to her feet, after which began an affair that brought worldwide attention to her at the time through the sensation caused by the papers throughout the civilized world, which was the cause of a revolution and cost Dom Pedro his throne.

Miss Linden and Balbriggs left for America, and after a season made a trip around the world, which took in several years. They again ventured to South America, which proved a disastrous trip, and they decided to leave the country. In packing up, Balbriggs moved several gas tanks, and one exploded and killed him and two of the stage hands. Miss Linden returned to America, and after a short rest, to the stage, doing her specialty in vaudeville for a short season, and then conducted a *cafe* in New York. Her last appearance

Martin J. Cody, a widely known actor and stage manager, died Jan. 7, at Buffalo, N. Y., where he had been appearing with "The Melody of Youth" company, under the direction of James K. Hackett and George C. Tyler. Pleuro-pneumonia was the cause of death. He was about fifty years old, and had been associated with many important theatrical attractions during his career, among them "Rebecca of Sunnybrook Farm," "The Trail of the Lonesome Pine," and with Wm. H. Crane, Mary Manning and numerous other stars. His wife was summoned to Buffalo and was with him when he came. The body was shipped to Cleveland, O., for burial.

Samuel M. Lucas, an old time negro actor, died, Jan. 10, at 59 West One Hundred and Thirty-ninth Street, this city. He was born at Washington Court House, O., in 1840, and appeared with Callender's Minstrels in the '70s, and later with the same company, when Charles and Gus Frohman owned it. He also played the role of Uncle Tom in "Uncle Tom's Cabin," in the '70s, appearing in the same about a year or so ago. Lucas was also the author of many popular songs, and was a member of Cole and Johnson's company when that team was prominent.

Henry Lucius Chase, a well known comic opera singer (baritone), died at the home of Dr. J. Bowman, his brother-in-law, in Greenwich, Conn., Jan. 14. Death was due to kidney trouble. Mr. Chase was forty-four years old, and was a native of Boston. He gained fame as a member of the Henry W. Savage Opera Company, and while a resident in Greenwich organized the Greenwich Comic Opera Club, composed of many prominent performers. He was a pupil of Max Hahnrich, of Berlin, and Giraudet, of Paris.

Anna Altman, daughter of Davis Altman, of Olive Avenue, Lawrence, Mass., died in the taxicab which ran her down in Pleasant Street, and which was hurrying her to the City Hospital in Boston, Jan. 6. Miss Altman was treasurer and book-keeper of the United Booking Offices in the B. F. Keith Building, in Boston. She was twenty-five years old and had been in the employ of the U. B. O. for seven years.

Benjamin F. La Vere, a musical director, of Plainfield, N. J., died Jan. 2, in the Muhlenberg Hospital, that city, in his fifty-fifth year.

Frank Johnson, an old time showman and comedian, died, Jan. 13, at his home at Council Bluffs, Ia., where he had been confined to his bed for a long time with tuberculosis. Many will remember Mr. Johnson as a combined medicine doctor, who in the old days could make a complete change every night for a fortnight straight. He was at one time a clown with the Sells-Floto Circus, and a producer of afterpieces in the concert. Mr. Johnson, Ed. Lee Wroth, burlesque comedian; Frank Wakefield, Dan Keating and Jimmy Russell grew up on the boards together. Impressive funeral services were held 15, and burial made in Mt. Hope Cemetery, Omaha, Neb. The six pallbearers, all old time comedians and friends of deceased, were Jimmy Doyle, Jack McKenna, William Painter, Dan Keating (formerly of Goodwin and Keating, many years with the Ringling Circus), Jack Sylvester, and Harvey Hobart, manager of the Gate City Theatrical Exchange, in Omaha.

Gertrude Dawes (Mrs. Ralph Delmore), an actress, died at Freeport, L. I., Jan. 10. Her husband was with her when the end came. Funeral services were held 12, at the residence of her sister Mrs. John Ritter, 163 West Thirteenth Street, this city, evening of 12, and burial made 13, in Calvary Cemetery, Brooklyn. Among those friends attending the services, 13, were: Mr. Delmore, Mrs. John Ritter, Mr. and Mrs. James and Mr. and Mrs. Isaac Campbell, Lillie Eldridge, Amelia Summerville, Mrs. Alice Adams, F. F. Mackay, George Morton, Sam Reed, William H. Young, Donald, Harrold, John McCloskey and William T. Francis. From the Actors' Fund offices were: W. C. Austin, assistant secretary. Many beautiful floral tributes were received, including pieces from the Actors' Fund, Edwin Forrest Lodge of the Actors' Order of Friendship, the Actors' Society, Green Room and Lambs' Clubs, and No. 1 Lodge of the B. P. O. Elks.

Lient. Charles A. Zimmerman, bandmaster at the Naval Academy, Annapolis, Md., died there, Jan. 16, aged fifty-four years. He became leader of the Naval Academy Band in 1887. He was also musical composer and a prominent organist.

Wm. Smyth, formerly treasurer of the Folly, Brooklyn, and of the Gayety, Pittsburgh, Pa., died Jan. 4, at the home of his sister in Brooklyn.

CHORUS.

Why don't you say a word for poor old father,
I know that he'd do as much for you;
Since you first played with a rattle,
He's helped you fight life's battle,
And you've always found him tried and true.
You'll miss him when he's gone, so treat him kindly,
And overlook what faults he might have had;
Keep right on praising mother,
But remember there's another,
And give a little credit to your dad.

DIT TO YOUR DAD

145 W. 45th St., N. Y. City. CHICAGO: 123 N. Clark St.

on the stage was in Hoboken. After Balbriggs's death she married a Mr. Burke, who died, and after several years she again married, George H. Johnson, who survives her. She was laid to rest in the little country churchyard near Taunton.

Mrs. Charles R. Cook, a figure familiar to many old time show people passed away in Pittsburgh, Pa., Dec. 17. Mrs. Cook, who was familiarly known as Katy Sullivan, for many years kept a theatrical boarding house in Sixth Avenue, Pittsburgh, having succeeded her mother, Mrs. Mary Sullivan. Thus, two generations entertained traveling players in a way that made the actor regard their establishment as home. Mrs. Cook was married on Thanksgiving Eve, 1894, to Charles R. Cook, by the Rev. Regis Canevin, now Bishop of Pittsburgh, at St. Paul's Cathedral. She was buried from the same altar before which her vows were taken. Her husband is well known to circus folk, having been associated with P. T. Barnum, Adam Forepaugh, Dan Costello, George W. Richards, Washburn & Arlington, John H. Sparks, and the O'Brien Railroad Shows. Both he and his wife at different times had the candy privileges with the big circuses, and his wife, by her musical gifts, aided many performers in voice culture and piano. They had a wide circle of friends, not only in the show business, but in Pittsburgh and at Atlantic City, where Mr. Cook was at one time in business.

Will H. Cross—Jim Smith, formerly of Smith and Cross, sends us the following from Vancouver, B. C., under date of Dec. 28: "In your issue of Sept. 18, you publish the notice of the death of Will H. Cross, who was my old partner, I being the first man he ever worked with. We joined hands at Tom Grener's Lyceum Theatre, Chicago, in 1895, and dissolved partnership at the Orpheum Music Hall, One Hundred and Twenty-fifth Street, New York City, week of Sept. 29, 1902. He then joined Billy Howard, with the Ringling Circus, and worked with him that summer. Afterwards he organized a musical comedy company, with Raymond Teal and George Rhen, playing South. He married one of the Darrow Sisters, and had been living on the Coast for the past eight years. He was the brother of M. O. Cross, of letterheads fame, of Chicago, and not the Cross, of Cross and Holden. I write this merely to identify him. (Signed) JIM SMITH."

Francis J. Bancroft, one of the oldest actors in this country, died at his home on West Street, Reading, Pa., Jan. 8, in his eighty-second year. He was the last surviving member of Father Kemp's Olde Folkus Concerte Company, which toured the world half a century ago. Bancroft played the melodion, while his wife was a soprano soloist, and together they did vaudeville specialties. The house Mr. Bancroft died in was the same he was born in.

William M. Price, an amateur actor, member of the Progress Dramatic Club, and the Mantell Dramatic Society, died from pneumonia at his home in Brooklyn, N. Y., Jan. 9, aged forty years.

Lulu Leavitt (Rowley), wife of Harry Rowley, the theatrical costumer, died recently, at the Bellevue Hospital, this city, following a severe operation. She was well known in burlesque a decade or so ago, heading all of the Leavitt productions, and was the star of the Rents-Santley Burlesque Co. for several seasons. Besides her husband, three children also survive, Elsie, Roy and Abe Leavitt.

Harrison Steadman, member of the "On Trial" company, now playing at the Garrick Theatre, Philadelphia, died Jan. 6, in his apartment at the St. Francis Hotel, that city, from heart disease. He was forty-five years old, and is survived by his widow, who lives in Cleveland, O., where his body was sent for burial.

John T. O'Brien, connected with the old Park Theatre, in Brooklyn, N. Y., for many years, when it was under the management of Col. Wm. Sinn, died at his home in that city, Jan. 10, aged seventy years. He was popular in the show business, and prominent in secret societies, among them the Elks, being a veteran member of the Brooklyn lodge. He was for several terms president of the New York Theatrical Mechanics' Association, and was a veteran of the Civil War. At the time of his death he was employed as court officer of the Supreme Court of Brooklyn, a position he had held for about twenty years. Burial was made 12, in Calvary Cemetery, Brooklyn.

George Valentine Ellery, a well known musician, of Brooklyn, N. Y., aged forty-two years, died, Jan. 12, at his home, 136 Livingston Street, that city. He was a direct descendant of William Channing Ellery, one of the signers of the Declaration of Independence. Mr. Ellery was director and choral leader of the Brooklyn Cantata Society, and musical director of the Parkville Congregational Sunday School. He also possessed a baritone voice of rich quality.

John E. Cline.—We have just received news of the death on Sept. 25, 1915, of John E. Cline. For many years he was manager of the Gilger Theatre, Norwalk, Conn. Mr. Cline was a prominent showman, being interested in the business all his life. The Norwalk Lodge of Elks took charge of the funeral.

Herman Perlet, a conductor of operettas, and who had been connected with Duff, McCal, Max Strakosch, and Abbey, Schoefel & Grau, died in Oakland, Cal., Jan. 9, aged fifty-two years. His last appearance was in 1908, when he conducted "Tom Jones," under Henry W. Savage's management. He was born in Erie, Pa.

Violet Rachlitz, an actress, died in Miss Alston's Sanitarium, in this city, Jan. 12. She had appeared here in musical comedies, and more recently had been doing motion picture work, being brought home several weeks ago from Kingston, Jamaica, where she was acting, suffering from tropical fever and complication of diseases.

Harry McAvoy.—The funeral services of Harry McAvoy, who died recently, were held from the Funeral Church, 241 West Twenty-third Street (Campbell Building), morning of Jan. 10, under the auspices of the Actors' Fund.

Helen Spencer Goodman (colored), wife of Harry Goodman, manager of the Samoan Girls, died of pneumonia in Indianapolis, Ind., Jan. 2. The funeral took place at St. Monica's Colored Catholic Church, 5, Father Edward Rice officiating. Interment was in Mt. Olivet Cemetery. Deceased was forty-seven years old, and was known on the stage at one time as Helen B. Spencer. She was born in Windsor, Can., but reared in Detroit, Mich. Her first prominent engagement was in "East Lynne," at the Madison Street Theatre, Chicago, and she was also the first colored Spanish dancer, and had appeared in acts with Bob Cole, Goggin and Davis, Alex. Mayhew, Billy Cook, and Mills and Goodman. She had also traveled with Downing's Creoles, Goodman's Colored Comedians, Al. G. Field's Darkest America, Isham's Octoroons, Coontown Four Hundred, and in vaudeville. When Mr. Goodman was compelled to give up the stage on account of illness, he put his wife and La Belle Glenn, the singer, in vaudeville, as the Samoan Girls, and later developed into a four act novelty.

Berkeley Chadwick, a well known composer and musician, of London, Ont., Can., died, Dec. 30, in that city, of Bright's disease, aged seventy-two years. He was an accomplished player of almost every reed and brass instrument, and for several years toured this country with circus bands. He was the leader of the Grand Opera House orchestra, in St. John, for seven years. Burial was made in Woodlawn Cemetery, there, Jan. 1.

George W. Allen, publisher and editor of *The Northwestern Dramatic*, a theatrical journal, published in Los Angeles, Cal., and who also owned Allen's Theatrical Booking Offices and Allen's Cut Rate Ticket Offices for a number of years in Portland, Ore., died recently. For the past fifteen years he had been manufacturing illusions and supplying electrical acts in New York, besides being interested in many productions.

Frederick Boek, an actor, who played with Booth and Barrett, and who, in recent years, was seen in "The County Chairman," "Little Women," and "The Gentleman from Mississippi," died Jan. 13, at his home in Flushing, L. I., aged seventy-one years.

August Eisner, leader of the orchestra at the Montauk Theatre, Brooklyn, N. Y., for several years, committed suicide by shooting himself, Jan. 11, at his home, 174 Barclay Street, Flatbush, L. I. He was born in Holland fifty years ago and is survived by his widow, two sons and one daughter.

William D. Stone—The funeral services of William D. Stone were held from the Funeral Church, 241 West Twenty-third Street (Campbell Building), under auspices of the Actors' Fund.

Arthur Johnson, a motion picture actor, long a member of Lubin's forces, died Jan. 17, in Philadelphia, from consumption.

John Henry Elliott, of New York, for many years a theatrical critic of *The New Orleans Picayune*, died at his home in Newark, N. J., Jan. 19. He was seventy-six years old.

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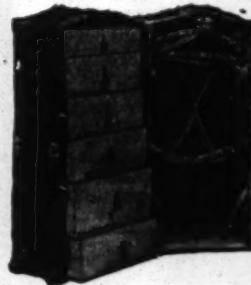
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The Board of Directors of the Lancaster County Agricultural Fair Association, Lancaster, Pa., met Jan. 17, to organize, and elected P. T. Watt, president; Allan A. Herr, vice president; J. F. Seldomridge, secretary; People's Trust Co., treasurer.

This is the fifth term for Mr. Seldomridge. The board has empowered the executive committee to go ahead and put in this year a larger fair than ever, on Sept. 26, 27, 28 and 29, 1916.

This association will remain a member of the Pen Mar Fair and Racing Circuit.

The grounds are all in a clean and sanitary condition, while other improvements will be made.

PENNSYLVANIA STATE FAIR MEETINGS.

The Pennsylvania State Association of County Fairs will hold meetings as follows:

Newell's Hotel, Fifth Avenue, Pittsburgh, Pa., Feb. 7 and 8.

Hotel Hanover, Twelfth and Arch, Philadelphia, Pa., Feb. 15 and 16.

This association is composed of members of all the large fairs of Pennsylvania and nearly all of the county fair associations of Pennsylvania.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this Index, at the rate of \$10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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is almost enough to recommend it—but, as Shakespeare said, "what's in a name"—so we'll tell you a few more qualifications that entitle it to the "HIT" class:

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HAVANA NEWS.

HAVANA, Jan. 18.

The joint concerts of Albert Spalding, violinist, and Mme. Loretta del Valle, soprano, were given at the National Conservatory 6 and 8 to unusually good business. Maurice and Florence Walton slipped into Havana very quietly to dance for President Menocal and enjoy a brief holiday. They received many offers, and appeared at the Novelty Skating Rink 11, 13, 14 and 15. Incidentally Maurice employed some of his spare time in teaching Cuban society girls the latest fox trot, etc. They also appeared at the Country Club, and concluded their engagement by dancing 18 for Miguel Mendoza and his guests, among whom was President Menocal.

Maurice and Walton and their business representative, Vincent Cassidy, were most enthusiastic over their cordial reception here. Speaking of the engagement Mr. Maurice said: "We have been treated royally and are really in love with Havana and its people. It is truly 'The Little Paris,' and a place of wonderful opportunities." They return to the States 19, via Key West, going to New York for rehearsals of their new piece, "Fully That." Miss Walton said: "We will open our new place in the Biltmore on our return, and are anticipating a big success there. It is going to be splendid."

Pending the opening of the Nacional opera season, little is offered but the cabarets, and these are worked overtime. Cubans as a rule do not keep late or early (?) hours, but the Americanos burn the candle at both ends. From the Miramar to the Plaza Outlook and thence to the Louvre till 2, the legal closing hour, they go the rounds nightly, dining, dancing and drinking. The Louvre offers a real cabaret—Angeles de Gramada, the Spanish singer, with the abandon and dash of the typical señorita; Gertrude Dolan and Richard Wheeler, dancers, and the Versatile Quartette Orchestra.

A Morro Castle gun, which reverberates through the town, announces the hour at 9 P. M. nightly, and it almost seems the signal for gayety.

The Pubbilones Show is now touring the Island, and returns here later on. FRANCES AGNEW.



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Anglin, Margaret—Bronx O. H., New York, 24-29.

Ariles, Geo.—Cleveland 24-29, Nixon, Pittsburgh, 31-Feb. 5.

"Around the Map" (Klaw & Erlanger, mgrs.)—New Amsterdam, New York, 24-29, Forrest Phila., 31-Feb. 5.

"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, indef.

"Adèle"—Kansas City, Mo., 23-29.

"At the Old Cross Roads" (Arthur C. Alsten, mgr.)—Crown, Chicago, 23-29, National, Chicago, 30-Feb. 5.

Barrymore, Ethel (Chas. Frohman, Inc., mgr.)—Lyceum, New York, indef.

Boston Opera Co. & Pavlova—Pittsburgh Feb. 3-5.

"Blue Paradise, The" (The Shuberts, mgrs.)—Cassino, New York, indef.

"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.

"Bringing Up Father," No. 1 Co., Gus Hill's (Chas. Yale, mgr.)—Toledo, O., 23-27, Windsor 28, Chat-ham 29, Woodstock 31.

"Bringing Up Father," No. 2 Co., Gus Hill's (Chas. Foreman, mgr.)—Wichita Falls, Tex., 26, Amarillo 27, Delhart 28, Denver, Col., 30-Feb. 1.

"Bringing Up Father," No. 3 Co., Gus Hill's (Griff Williams, mgr.)—Gothen, Ind., 26, Gary 27, Dowagiac, Mich., 28, Battle Creek 30, Ft. Wayne 31, Mich., City, Ind., Feb. 1, La Porte 2, Logansport 3, Lafayette 4.

"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.

"Cinderella Man" (Oliver Morosco, mgr.)—Hudson, New York, 17, indef.

Ditrichstein, Leo (Cohan & Harris, mgrs.)—Long-acre, New York, indef.

Drew, John (Chas. Frohman, Inc., mgrs.)—Roanoke, Va., 26, Lynchburg 27, Ricamond 28, 29, Charlotte, N. C., 31, Columbia, S. C., Feb. 1, Au-gusta, Ga., 2, Macon 3, Montgomery, Ala., 4, Mobile 5.

"Dummy, The" (Rowland & Clifford, Inc., mgrs.)—Princess, St. Louis, 23-29, Imperial, Chicago, 30-Feb. 5.

"Eternal Magdalene, The" (Selwyn & Co., mgrs.)—Standard, New York, 24-29, Plymouth, Bos-ton 31-Feb. 5.

Dotting, Julian (A. H. Woods, mgr.)—Forrest, Phila., 24-29, National, Washington, 31-Feb. 5.

"Eternal Magdalene, The," No. 2 Co. (Selwyn & Co., mgrs.)—Perth Amboy, N. J., 27, Dover 28, Allentown, Pa., 29, Lancaster 31.

"Experience" (Wm. Elliott, mgr.)—Shubert, Bkln., 24-29, Hartford, Conn., 31-Feb. 5.

"Everywoman" (Henry W. Savage, mgr.)—New Decatur, Ala., 26, Jackson, Tenn., 27, Memphis 28, 29, Helena, Ark., 31.

Flake, Mrs. (Corey, Williams, Riter, Inc., mgrs.)—Safety, New York, indef.

Ferguson, Elsie (Chas. Frohman, Inc., mgr.)—Academy, Baltimore, 24-29, New Amsterdam, New York, 31, indef.

Faverson, Wm. (Leonard L. Gallagher, mgr.)—New Orleans 24-29.

Forbes-Robertson—Mankato, Minn., 26, Mason City, Ia., 27, Sioux City 28, 29, Omaha 31-Feb. 2, Lincoln 3, Des Moines, Ia., 4, 5.

"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge, New York, indef.

"Fear Market, The" (Mooser & Fiske, mgrs.)—Booth, New York, 26, indef.

"Follies of 1915" (F. Ziegfeld, mgr.)—Illinois, Chi-cago, 23-29.

"Full House, A," Co. A (H. H. Frazee, mgr.)—Plymouth, Boston, 24-29.

"Frame Up, The" (Byers & Mann's (Cato F. Mann, mgr.)—Harper, Kan., 27.

"Freckles," Western Co. (Broadway Amuse. Co., mgrs.)—Roundup, Mont., 26, Billings 27, Big Timber 28.

"Freckles," Southern Co. (Broadway Amuse. Co., mgrs.)—Cimarron, Kan., 26, Safford 28, Wichita 29.

Gillette, Wm. (Chas. Frohman, Inc., mgr.)—Black-stone, Chicago, 24-Feb. 5.

"Greatest Nation, The" (Wm. Elliott, mgr.)—Belasco, Washington, 24-29.

"Girl and the Tramp, The," Fred Byers' (Harry Maynard, mgr.)—Haskell Tex., 26, Hamlin 31.

"Girl Without a Chance" (Robert Sherman, mgr.)—Pittsburgh 24-29, Cleveland Feb. 2-5.

"Girl of the Whispering Pines" (Brody & Jones, mgrs.)—Hooperston, Ill., 26, Rantoul 27, Mahomet 28, Monticello 29, Philo 31, Homer Feb. 1, Villa Grove 2.

"Garden of Allah"—Meridian, Miss., 26, Memphis, Tenn., 31-Feb. 5.

Hilliard, Robert (Wm. M. Gray, mgr.)—Marine Elliott, New York, indef.

Hackett, James K. & Viola Allen—Springfield, Mass., 28, 29.

Hajos, Mizzi (Henry W. Savage, mgr.)—Hartford, Conn., 27, 29, Colonial, Boston, 31-Feb. 12.

Hodge, Wm.—Alvin, Pittsburgh, 24-29.

"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.

"Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Astor, New York, indef.

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"Human Soul, The" (J. A. Schwemek, mgr.)—Omaha, Neb., 24-29, Kansas City, Mo., 31-Feb. 5.

Illington, Margaret (Selwyn & Co., mgrs.)—Pamona, Cal., 26, Santa Ana 27, San Diego 28, 29, Los Angeles 31-Feb. 5.

Irwin, May—Logansport, Ind., 28.

"It Pays to Advertise" (Cohan & Harris, mgrs.)—Wilbur, Boston, indef.

"It Pays to Advertise" (Cohan & Harris, mgrs.)—San Francisco 24-29.

"It Pays to Advertise" (Cohan & Harris, mgrs.)—National, Washington, 24-29.

"In Cold Type"—Indianapolis 31-Feb. 2.

"In Old Kentucky" (Philip H. Niven, mgr.)—Buffalo 24-29, Toronto, Can., 31-Feb. 5.

"Just a Woman" (The Shuberts, mgrs.)—Forty-eighth Street, New York, indef.

"Katinka" (Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, indef.

"Kick In" (A. H. Woods, mgr.)—Buffalo, N. Y., 24-29, Detroit 31-Feb. 5.

Lauder, Harry (Wm. Morris, mgr.)—Ottawa, Can., 26, Montreal, Que., 27-29, Watertown, N. Y., 31, Oswego Feb. 1, Amsterdam 2, Albany 3, Bing-hamton 4, Ithaca 5.

"Lilac Domino, The"—Buffalo, N. Y., 24-29, Albany Feb. 4, 5.

"Law of the Land"—Lyceum, Pittsburgh, 31-Feb. 5.

Maude, Cyril—Olympic, St. Louis, 23-29, Indianapolis Feb. 3-5.

Metropolitan Opera Co.—Metropolitan, New York, indef.

Montgomery & Stone (Chas. B. Dillingham, mgr.)—Colonial, Boston, 24-29, Illinois, Chicago, 30, indef.

McCabe, James L. (Holton Powell, Inc., mgr.)—Mapleton, Ia., 26, Battle Creek 27, Danbury 28, Vermillion, S. Dak., 29, Parker 31, Centerville Feb. 1, Blair, Neb., 2, Plattsmouth 3, Tecumseh 4, Beatrice 5.

"Mutt & Jeff in College," No. 2 Co., Gus Hill's (Chas. Williams, mgr.)—Los Angeles 24-29, San Diego 31.

"Mutt & Jeff in College," No. 3 Co., Gus Hill's (Harry Hill, mgr.)—Olney, Ill., 26, Du Quoin 27, Centralia 28, Marion 29, Cairo 30, Paducah, Ky., 31.

"Missouri Girl, The" (Merle H. Norton, mgr.)—Ellis, Kan., 26, Hays 27, Dorrance 28, Wilson 29, Ellsworth 31.

"My Home Town Girl" (Perry J. Kelly, mgr.)—Denver 23-29.

"Me, Him and I" (Hurtig & Seamon, mgrs.)—National, Chicago, 23-29.

"Million Dollar Doll, The" (Harvey D. Orr, mgr.)—Greenville, Pa., 26, Titusville 27, Kane 28, Euporia 29, St. Marys 31.

"Night Before, The" (Lander & Morris, mgrs.)—Copley, Boston, 24-Feb. 5.

"Nobody Home" (F. Ray Comstock, mgr.)—Keokuk, Ia., 28.

"Newlyweds and Their Baby" (Clay T. Vance, mgr.)—Greensburg, Ind., 26, Franklin 27, Bloomington 28, Columbus 29, Bedford 31, Rockville Feb. 1, Brazil 2, Linton 3, Mattoon 4, Eifingham 5.

O'Hara, Fiske—Jersey City, N. J., 24-29, Montauk, Bkln., 31-Feb. 5.

"On Trial" (Cohan & Harris, mgrs.)—Garrick, Phila., indef.

"On Trial" (Cohan & Harris, mgrs.)—Grand, Cincinnati, 24-29, Ford's, Baltimore, 31-Feb. 5.

"Only Girl, The" (Joe Weber, mgr.)—Majestic, Boston, indef.

"Only Girl, The" (Joe Weber, mgr.)—Majestic, Bkln., 24-29, Bronx 3, New York, 31-Feb. 5.

"Oklahoma" (Frohman-Belasco, mgrs.)—Hollis, Boston, 24-Feb. 5.

"Outcast" (Klaw & Erlanger, mgrs.)—Montauk, Bkln., 24-29, Newark, N. J., 31-Feb. 5.

Post, Guy Bates—Hamilton, Can., 28, 29.

Patton, W. B. (Frank B. Smith, mgr.)—Lostant, Ill., 26, Rutland 27, Piper City 28, Danville 29.

"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Lyric, New York, indef.

"Princess Pat, The" (John Cort, mgr.)—Cort, New York, indef.

"Princess Pat, The" (John Cort, mgr.)—Syracuse, N. Y., 28, 29.

"Passing Show of 1915"—Lyric, Phila., 24-29.

"Pair of Silk Stockings" (Winthrop Ames & Shuberts, mgrs.)—Princess, Chicago, indef.

"Pollyanna" (Klaw & Erlanger, mgrs.)—Broad, Phila., 24-29.

"Potash and Perlmutter," Eastern Co. (A. H. Woods, mgr.)—Louisville, Ky., 24-29, Olympic, Chicago, 31-Feb. 12.

"Potash and Perlmutter," Western Co. (A. H. Woods, mgr.)—Keokuk, Ia., 26, Quincy, Ill., 27, Colum-bia, Mo., 28, Moberly 29, Belleville Ill., 30, Alton 31, Springfield Feb. 1, Bloomington 2, Frank-fort, Ind., 3, Bloomington 4, Evansville 5.

"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—San Francisco 24-29.

"Pair of Sixes, A," Co. A (H. H. Frazee, mgr.)—Indianapolis 26-29, Toledo, O., 30, 31.

"Pair of Sixes, A," Co. B (H. H. Frazee, mgr.)—Victoria, Chicago, 23-29.

"Pair of Sixes, A," Co. C (H. H. Frazee, mgr.)—Barre, Can., 26, Lindsay 27, Trenton 28, Peter-boro 29, Brockville 31.

"Pair of Sixes, A," Special Co. (H. H. Frazee, mgr.)—Lawrence, Kan., 26, Topeka 27, Manhat-tan 28, Junction City 29.

"Peck's Bad Boy" (Cutler & Herman, mgrs.)—Piedmont, W. Va., 26, Keiser 27, Buckhannon 28, Weston 29, Mt. Hope 31, Berkeley Feb. 1, Waynes-boro 2, Bluefield 3, Bedford City, Va., 4, Roanoke 5.

"Prince of Pilsen" (Perry J. Kelly, mgr.)—McAles-ter, Okla., 27.

Ring, Blanche (A. H. Woods, mgr.)—Atlantic City, N. J., Feb. 3-5.

"Robin Hood" (De Koven Opera Co.)—Barbico, Wis., 26, Wausau 27, Antigo 28, Menomine 29, Escanaba, Mich., 30, Marquette 31, Calumet Feb. 1, Hancock 2, Ishpeming 3, Ashland, Wis., 4, Duluth, Minn., 5.

"Rolling Stones" (Selwyn & Co., mgrs.)—Newark, N. J., 24-29, Standard, New York, 31-Feb. 5.

"Ruggles of Red Gap"—Majestic, Boston, 25-29.

"Road to Mandalay, The"—Cleveland 24-29, Alvin, Pittsburgh, 31-Feb. 2.

Skinner, Otis (Chas. Frohman, Inc., mgr.)—Co-han's, New York, indef.

Sanderson-Brian-Cawthron Co. (Chas. Frohman, Inc., mgr.)—Liberty, New York, indef.

Stahl, Rose—Fulton, New York, 27, indef.

Sothern, E. H.—Shubert, Boston, 24-Feb. 12.

Starr, Frances (David Belasco, mgr.)—Ford's, Baltimore, 24-29.

Smart, Set, The (J. Martin Free, mgr.)—Kansas City, Mo., 23-29.

Stewart, Cal (Palmer Kellogg, mgr.)—Effingham, Ill., 26, 27, Washington, Ind., 28-30, Princeton 31, Feb. 1, Mt. Carmel, Ill., 2, 3, Vincennes, Ind., 4-6.

San Carlo Opera Co.—Omaha 23-29.

"Sadie Love" (Oliver Morosco, mgr.)—Harris, New York, indef.

"Stop! Look! Listen!" with Gaby Deslys (Chas. Dillingham, mgr.)—Globe, New York, indef.

"Sari" (Henry W. Savage, mgr.)—Tampa, Fla., 26, Lakeland 27, Orlando 28, St. Augustine 29, Albany, Ga., 31.

"So Long, Letty" (Oliver Morosco, mgr.)—Los Angeles 24-29.

"Some Baby" (Henry B. Harris' Estate, mgr.)—Milwaukee 23-29.

"Sunny South" (J. C. Rockwell, mgr.)—Anamosa, Ia., 26, Manchester 27, Strawberry Point 28, West Union 29, Independence 31, Traer Feb. 1, Reinbeck 2, Grundy Center 3, Hampton 4, Iowa Falls 5.

"Shepherd of the Hills, The" (Gaskell & Mac-Vitty, mgrs.)—Lenox, Ill., 26, Bedford 27, Clarinda 28, Corning 29, Red Oak 31.

"Shepherd of the Hills, The" (Gaskell & Mac-Vitty, mgrs.)—Dayton, Wash., 26, Walla Walla 28, Colfax 29, Sand Point, Ida., 31.

"September Morn" Circuit Co. (Rowland & Clifford, Inc., mgrs.)—Belleville, Pa., 26, Renova 27, Wilkes-Barre 28, 29, close season.

"Soldier of Japan, A," (Oscar Graham, mgr.)—Robstown, Tex., 26, Bishop 27, San Benito 28, Brownsville 29, Mission 30, McAllen Feb. 1, Mc-Cedes 2, San Benito 3, Kingsville 4, Bishop 5.

"School Days"—Walnut, Phila., 24-29.

Thurston (Jack Jones, mgr.)—Minneapolis 24-29, Milwaukee 30-Feb. 5.

"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.

"Treasure Island," Special Co. (Chas. Hopkins, mgr.)—Lyric, Cincinnati, 23-29, Indianapolis 31-Feb. 5.

"Town Topics" (The Shuberts, mgrs.)—Winter Garden, New York, 24, indef.

"Two Is Company"—Chicago, Chicago, 23, indef.

"Twin Beds," Original Co. (Selwyn & Co., mgrs.)—Olympic, Chicago, 24-29.

"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—La Crosse, Wis., 26, Eau Claire 27, Duluth, Minn., 28, 29, St. Paul 30-Feb. 5.

"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Monterey, Cal., 26, Santa Rosa 28, Petaluma 29, Oakland 30-Feb. 5.

"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—Dallas, Tex., 26, Waco 27, Temple 28, Austin 29, San Antonio 30-Feb. 2.

"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.)—Laconia, N. H., 26, Concord 27, White River Jct., Vt., 28, Barre 29, Ottawa, Can., 31.

"Trail of the Lonesome Pine" (Gaskell & Mac-

LEON A. BEREZINAK

LAWYER TO THE PROFESSION

105 W. Monroe St.,

CHICAGO, ILL.

A UNIVERSAL HIT

Performers Are Already Saying:---
"When 'ADAIR' Gets Old, How Are
We Going to REPLACE IT."

"MY SWEET ADAIR"

The Most Beautiful Song
in the Whole World

Vitty, mgrs.)—Sterling, Ill., 26, Princeton 27, Kewanee 28, Galesburg 29, Ft. Madison, Ia., 30, Monmouth Ill., 31.
"This is the Life" (Halton Powell, Inc., mgr.)—Caldwell, Okla., 26, Winfield 27, McPherson 29, Hutchinson 29, Newton 31, Peabody Feb. 1, Hope 2, Clay Center 3, Holton 4, Horton 5.
"Unchastened Woman, The" (Oliver Moroso, mgr.)—Thirty-ninth Street, New York, indef.
"Under Fire" (Selwyn & Co., mgrs.)—Park Sq., Boston, indef.
"Under Cover" (Gaskell & MacVitty, mgrs.)—Sedalia, Mo., 26, Jefferson City 27, Fulton 28, Washington 29, Macon 31.
"Under Cover" (Rowland & Clifford, Inc., mgrs.)—Cleveland, O., 23-29, Detroit 30-Feb. 5.
"Uncle Tom's Cabin," Stetson's (J. W. Brownlee, mgr.)—New Milford, Conn., 29, Bridgeport 31, Springfield, Mass., Feb. 1.
"Uncle Tom's Cabin" (Wm. Kibbie, mgr.)—Herren, Ill., 26, Centralia 27, Edwardsville 28, Springfield 29, St. Louis, Mo., 30-Feb. 5.
Vinton, Myrtle, Co. (H. P. Bulmer, mgr.)—Wishek, N. Dak., 28, Ashley 29, Herrick, S. Dak., 31, Pollock Feb. 1, Linton, N. Dak., 2, Kuhn 3, Hecla, S. Dak., 4, Hankinson, N. Dak., 5.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, indef.
Washington Sq., Players—Bandbox, New York, indef.
Warfield, David—Powers', Chicago, 24, indef.
"Weavers, The" (Modern Stage Co., mgrs.)—Garden, New York, indef.
"Within the Loop" (The Shuberts, mgrs.)—Shubert, St. Louis, 23-29, Lyric, Cincinnati, 30-Feb. 5.
"Watch Your Step" (Chas. B. Dillingham, mgr.)—Nixon, Pittsburgh, 24-29, Grand, Cincinnati, 31-Feb. 5.
"When Dreams Come True," Western Co. (Coutts & Tennis, mgrs.)—New Ulm, Minn., 26, Water-town, S. Dak., 27, Brookings 28, Huron 29, Aberdeen 30, Redfield 31, Sioux Falls Feb. 1, Mitchell 2, Yankton 3, Vermillion 4, Sioux City, Ia., 5, 6.
"When Dreams Come True," Eastern Co. (Coutts & Tennis, mgrs.)—Staunton, Va., 26, Harrisonburg 27, Hagerstown 28, Annapolis 29.
"Within the Law" (Robert Sherman, mgr.)—Howard, S. Dak., 27, Dell Rapids 28, Madison 29, Flandreau 31, Pipestone, Minn., Feb. 1, Marshall 2, Tracey 3, Lake Benton 4, Brookings, S. Dak., 5.
"Young America" (Cohan & Harris, mgr.)—Grand, Chicago, indef.
"Yellow Jacket, The" (Mr. & Mrs. Coburn)—St. Louis 24-29, Columbia 31, St. Joseph Feb. 1, Lincoln, Neb., 2, Omaha 3-5.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Anglesea, N. J., indef.
Old Colonial Band (E. Carmeliny, dir.)—Vandergrift, Pa., 26, Bedford 27.
Sousa's Band—Hipp, New York, indef.
Tinker's Orchestra & Concert Co.—Damariscotta, Me., 26, Freeport 27, Portland 28, Bethel 29, Norway 31, Berlin, N. H., Feb. 1, Groveton 2, W. Stewartstown 3, Colebrook 4, Lyndonville, Vt., 5.

BURLESQUE SHOWS.

(See Burlesque Page.)

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Alma, Me., 24-29, Sheepscott 31-Feb. 5.
Ka Dell Kritchfield Vaud Show (J. S. Kritchfield, mgr.)—Atmore, Ala., 24-29.
Lucey, Thos. Elmore—Daleville 26, New Lisbon 27, Cowan 28, De Soto 29, Montmorenci 31, Bellmore Feb. 1, Fillmore 2, Wheatland 3.

McGinley, Bob & Eva—Oakland, Cal., indef.
Moore & Watterson Vaud Show (Jimmie Moore, mgr.)—Victor, Ia., 26, 27.
Smith, Mysterics—Milan, Mo., 26, Galt 27, Harris 28, Buhlin 29, Hardin 31.
Waiter's Co.—St. George, U. S., 26-28, Pioche, Neb., 30-Feb. 5.

COMPANIES IN TABLOID PLAYS.

Allen & Kenna's Aviation Girls—Birmingham, Ala., 24-29.

"Around the Town"—Battle Creek, Mich., 27-29.
Delyo's Dainty Dandies (Eddie Delyo, mgr.)—Greenville, Tex., 24-29.

Dwight, Albert, Players (Bert Klaus, mgr.)—Variety, Pittsburgh, indef.

Empress Maids—Rocky Mount, N. C., 24-29.
Lee, Jas. P., Mus. Com. Co.—Bisbee, Ariz., indef.

Loring's Mus. Revue (M. J. Meaney, mgr.)—Middleton, Mass., 24-29, Salem 31-Feb. 5.

La Monte & Lord's Merrymakers—Charlotte, N. C., 24-29.

"Midnight Follies"—Fall River, Mass., 27-29. Manchester, N. H., 31-Feb. 2.

Osman's, Billy D., Mus. Com. Co. (Thomas McCracken, mgr.)—Clarksburg, W. Va., 23-29.

Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.

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THERE'S A LITTLE LANE WITHOUT A TURNING ON THE

WAY TO HOME SWEET HOME

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Bryant 8780.

I promise to do you good, and generally the saying is made effective. This assertion goes with me in many ways. I try to do people good, not the good that recompense is looked for, but the good that requires a squarer which is the simple word, *Thanks*. This column was started and originated by yours truly, for the sole and only purpose of doing this organization some good, bringing the members en route to 227-229-231 West Forty-sixth Street, through THE OLD RELIABLE'S "Nibble" column, is just one year old, and as yet there has

been no complaints from those who have the power to object. I have not taken advantage of many opportunities available to a representative of a sheet recognized as THE CLIPPER is. I think I have the respect of my superiors, and know George Conan's original line, "Life's a funny proposition after all," is a truthful crack.

FOSTER S. HUFFMAN is recovering from a long illness at the home of his father, 701 West Ninth Street, Coffeyville, Kan.

AFTER THE WEDDING reminds me much of title of an act I did with John K. Hawley, which we named "After the Ball." Nevertheless, after the wedding is an up-to-the-minute sketch with Edward Farrell and company playing same. Mr. Farrell is some booster for the W. R. A. U., for while en route he has managed to make eighteen vaudevilleans believe organization is the thing.

I NOTICE Cameron Clemens is wearing a White Rat button, and he is as proud of it as the inhabitants of Providence, R. I. were of him some twenty years ago.

IF YOU by chance play Martin Theatre, Oshawa, Ontario, and follow with data at La Plaza Theatre, Toronto, Can., stop off at Riverdale Station, which is a few blocks away from theatre, saving you a fifty cent haul, besides half hour trolley ride and change of cars to La Plaza. At present McMahon & Dee book these houses.

MAJOR O'LAUGHLIN juggling batons which would remind many old timers of our friend, Major Gleason.

DR. HARRY FREEMAN mourns the loss of his brother, aged thirty-seven, and married. Cause of death was due to pulmonary hemorrhage.

THE BIG EVENT in New York is Scamper Nights, which occur Thursdays, hour 11 p. m. Here you meet celebrities, friends and acquaintances, and talk about cabaret shows. Thursday nights at 227 West Forty-sixth Street, has them all lashed to the mast. Yes, that goes for anywhere in the world where respectability prevails. So if in town Thursday night, come around. Should you not belong to the organization, get a member to invite you. There are printed invitations. Miss not the fun, kind sir. Bring your wife, sister, or mother.

LEW MORTON tells me that there's very little sickness among the members, and the few that are ill Dr. Harry Freeman has in hand.

THE TESTIMONIAL tendered to Winn Douglas by his many friends and associates, was held Jan. 8, at the Maxwell House, Fifty-fourth Street and Lexington Avenue, New York. The affair was a big financial and social success, two halls being tendered gratis by Mr. Maxwell. The performance was announced to commence at eleven o'clock, but an hour earlier the crowd began to arrive, and the hall for dancing located under the amusement hall, was opened so the early arrivals could enjoy themselves dancing until the opening of the performance in the upper hall, which commenced at 11:15 p. m., with Will Rogers as the opening number, followed by Harry Fox, Jean Schwartz, Nelson and Goldie, Will Oakland, Five Ragadors, Jimmy Fagin, Fox and Senna, James J. Morton, Johnny Dove, Jack English, Jimmy Gallagher, Harry E. Oom, Harry Rose, Jose Zelaya, McGinnis, Brothers, Phil Cook, Collins and Valliere, Mike Bernard, Mr. Steindal, Andy McLeod, Ted Davis, and Chas. Weinert.

AFTER the entertainment dancing was resumed

in the lower hall, continuing until 4 a. m. Danny Sullivan, chairman of committee, deserves great credit for the able manner in which he conducted the affair, and wishes to thank all who sent contributions. The receipts amounted to \$614. Mr. Douglas, at Saranac Lake, N. Y., was informed of the success of the entertainment, and wired back thanks to Danny Sullivan and the W. R. A. U., for kind assistance.

OWING to the large increase of business in the club house, Brother Lew Morton resigned as chairman of the sick committee, in order to devote all his time to his duties in the billiard and pool room, which at the present is a busy department. Brother Saad Dahdub has been appointed, and is carrying out the work in a satisfactory manner.

JACK DAVIS, as Davis and Merrill, is producing a new playlet, called "The New Commission." Jerry H. Herzell, who is a genuine Rat booster, is located in St. Louis. Harry was in stock for eight months.

Harry Clay Grant, who at one time was "The Player" cartoonist, is now one of the principal comedians with Irwin's Majesties.

"The Bluebird for Happiness," thus I was greeted from the trenches, in the form of a pretty Christmas card from Second Lieutenant Fred'k H. Woodward, London, Eng., 11th Bn. Royal North Lancashire Regiment. Fred is one genuine fellow, he left America to do his duty for the king. Best wishes from all members of our order. Pen me a line when off duty.

THE NEW YORK CENTRAL R. R. has decided to notify their baggage men to see that pieces are attended to at once, the showman to have his baggage marked "Theatrical." Now, the baggage man, to make sure the butcher or baker does not take advantage, ask for their union card. If an actor they should own one.

SIM ROMER and JULES BERNHEIM own and manage the act called "The Birthday Party," with Mandie Kay, Charlie Freitzche, Edwin Cole, Adelle Sperling, Lulu Belmont, Hap Leab, Anna Burnell and Mr. Carboni.

DOC POLLARD will shortly sail for Australia. Trust Walter Weems, now touring said country, please have several brothers greet our Doctor Pollard on his arrival.

YOU KNOW the W. R. A. U. and the W. R. Club are distinct. You may become a member of club, if a Rat, by paying fifty cents a month, in advance, or five dollars a year, for club privileges. If you possess a W. R. A. U. card and not a club card, you are admitted to the regular meetings only. When one considers the many inducements club possesses the extra five or fifty cents a month is a mere detail.

"VIOLINI" and his wife, Dot Taylor, are still located at "The Pekin," Buffalo.

REX WILSON, who manages "The Girl Without a Chance" Co., has this cast: Earl Ross, Walter Wilson, John Reber, Bill Rath, Francis Sykes, Fred Bower, Sarah Gibney, Helen Aubrey.

AN ADDED attraction about clubhouse is Albert Warner.

DOC PRICE, for many years a circus man, now manages the Linden Theatre, Buffalo, N. Y.

THE CHUMS are now finishing the Pantages time.

THIS ORDER is growing fast. You can help much by securing just one recruit. Do not leave it all to Harry Mountford and board of directors.

HAVE YOU, MR. WHITE RAT, joined the Amalgamated Relief Association?

I AM told in confidence that Harry Cooper, of Empire City Quartette fame, is going into the music publishing business.

JACK SIMONDS, who has been confined with a broken leg for the past five weeks, wishes to extend his thanks for kindness shown him by members of White Rats and Elks, especially Brother Dick Stead, of Marcus Comedy Co., also Walter Mercer, proprietor of the Henry Hotel. He is improving, and expects to be back in harness by Feb. 11.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) Wm. Faversham week of Jan. 23.

OPHEUM (Arthur B. White, mgr.)—Bill 24-29: Fritzi Scheff, J. C. Nugent and company, Lew Wilson, Gerard and Clark, Galletti's baboons, Mignonette Kokin, and Margot Francois and Partner.

DAUPHINE (Lew Rose, mgr.)—Two big burlesque acts, "The Girls' Seminary" and "The Red Lounge," introducing two new faces in Zallah, an Oriental dancer, and Jas. E. Dailey, Irish comedian, went big, to good business week of 16.

SAN FRANCISCO.

COLUMBIA—"It Pays to Advertise" begins an engagement Jan. 24.

COST—"Peg o' My Heart," with Florence Martin, 23-29.

ALCAZAR—Lytell-Vaughan Co., in "The Show Shop," 24-29.

OPHEUM—Bill beginning Sunday (matinee), 23: Evelyn Nesbit and Jack Clifford, Ralph Dunbar's Singing Bell Ringers, Harmony Trio, Tuscano Brothers, Ziegler Sisters and Johnny Singer, Eva Taylor and company, Mayo and Tally, Chic Sales, and fourth installment of "Uncle Sam's Prodigies at Work and at Play."

EMPEROR—Bill beginning Sunday (matinee), 23: Leonard and Willard, Four Juvenile Kings, Malone and Malone, Six Cicilian Maids, Toki Murata and feature film of "The Fourth Estate."

PANTAGES—Bill beginning (Sunday (matinee), 23: Maurice Samuels and company, Helen Reed, Toozoomin Troupe, Princeton and Yale, Barnold's dogs and monkeys, the Hazel Kirke Trio, Jarvis Harrison, and motion pictures.

WIGWAM—Wigwam Stock Co.

OAKLAND, CAL.—Macdonough (F. A. Gelsa, mgr.) Selwyn & Co. present "Twin Beds" Jan. 23 and week.

OPHEUM (George Ebey, mgr.)—Bill 23-29: Jack Lieury and Rose Gardner and company, Mrs. Gene Hughes and company, Burley and Burley, James Tooney and Annette Norman, James Dutton and company, Mae Francis, the Yardys, and feature films.

PANTAGES (H. E. Cornell, mgr.)—Bill 23-29: The Four Casters, Knox Wilson, Leach and Holland, Four Vagabonds, Al. Luttringer and company, Jarvis and Harrison, Everett and White, and photoplays.

ST. LOUIS.

OLYMPIC (Walter Sanford, mgr.)—Cyril Maude, in "Grumpy," Jan. 23-29.

SHUBERT (Melville Stoltz, mgr.)—"Within the Loop," 23-29.

GAYETY (Dona W. Stuart, mgr.)—The Globe Trotters 23-29.

STANDARD (L. Reichenbach, mgr.)—The Crackerjacks 23-29.

PRINCESS—"The Dummy," 23-29.

PARK (J. S. Tillman, mgr.)—"Excuse Me," 23-29.

SHENANDOAH (Wm. Zepp, mgr.)—"Alma, Where Do You Live," 23-29.

ODEON—Only local appearance of the distinguished Polish pianist, Paderewski, 26.

VICTORIA (W. C. Marcus, mgr.)—Mr. and Mrs. Coburn present the unique comedy, "The Yellow Jacket," 23-29.

COLUMBIA—Bill 24-29: Nora Bayes, Walter C. Kelly, Toots Pako and her Hawaiians, Nellie V. Nichols, Beaumont and Arnold, Devole and Livingston, Brooks and Bowen, Harry Fisher and company, and Orpheum Travel Weekly.

GRAND—Bill 24-29: Little Lord Robert, Joe Dekos company, Ed. and Minnie Foster, Adelaide Roothby, Mosher, Hayes and Mosher, Trevett's Military Dogs, Sprague and McNeese, Frank Gabby, and pictures.

NEWARK, N. J.—Newark (Geo. W. Robbins, mgr.) "Rolling Stones" Jan. 24-29. "Outcast" 31 and week.

SHUBERT (Lee Ottolengui, mgr.)—Dark 24-Feb. 5.

OPHEUM (Clifford Stork, mgr.)—The Brownell-Stork Stock Co. has had increased business during its first month. "All of a Sudden Peggy" Jan. 24-29.

MINER'S EMPIRE (Tom Miner, mgr.)—Week of 24 is celebrated as the fifty-second anniversary of the Miner name in the theatrical business, and the Tourists is the attraction. Rosco Posey Girls, week of 31.

KEENEY'S (John McNally, mgr.)—Bill 24-26: "Springtime," Mayme Remington and Picks, Roisman and Smith, and Russell and Calhoun.

LYRIC (F. Rosnagel, mgr.)—Bill 24-26: Mermaids, Golding and Keating, Ward and Shubert, and others.

COLORADO SPRINGS, CO.—Burns' (J. T. Hawkins, mgr.) Orpheum circuit splits with Lincoln, Neb. Bill Jan. 24 and week: Arthur McWatters and Grace Tyson, Reine Davies, Five Anapolis Boys, Kings of Harmony, Gen. Ed. Lavine, Lew Hawkins, Leon Sisters and company, Arthur Barat.

OPERA HOUSE (F. J. Footman, mgr.)—"The Only Girl" 24, "Battle Cry of Peace," 27-29.

IF YOU ONLY HAD

MY DISPOSITION

WHEN

OLD BILL BAILEY

PLAYS THE UKALELE

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"Maid in America" played to good business week of Jan. 17. "The Greatest Nation" week of 24. Newman's Travel Talks continue to please.

NATIONAL (Wm. H. Rapley, mgr.)—Elsie Ferguson, in "Margaret Schiller," had good business week of 17. "It Pays to Advertise" week of 24. Julian Eltinge, in "Cousin Lucy," next.

POLI'S (Fred G. Berger, mgr.)—"Tess of the Storm Country," by the Popular Players, enjoyed good business week of 17. "The Law of the Land" week of 24. "The Dummy" next.

CASINO (Fred W. Falkner, mgr.)—The Hall Stock Players gave "St. Elmo" to good business week of 17. "East Lynne" week of 24.

COSMOS (A. Julian Brylawski, mgr.)—Harry Slatko's Midnight Rollokers, Lewis and White, Evelyn May and company, Marie West, Holly and Holmes, Rio and Norman, Edith Storey and Antonio Moreno, in "A Price for Folly" (picture), program 24 to 26.

GAYETY (Harry O. Jarboe, mgr.)—The Strolling Players enjoyed good business week of 17. Big burlesque carnival week of 24. The Smiling Beauties next.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bill week of 24: "The Forest Fire," James and Bonnie Thornton, Frederick V. Bowers and company, Ruth Roye, Savoy and Brennan, Joseph Bernard and company, Caltes Brothers, Wallace Bradley and Nevena Norris, and Pathé News Pictorial.

LOEW'S COLUMBIA.—Blanche Sweet, in "The Ragamuffin," and Dustin Farnum, in "The Call of the Cumberlands," divide the week of 24.

STRAND.—Tom Moore had record week's business 17, with "The Battle Cry of Peace." It will be continued week of 24.

KANSAS CITY, MO.

SHUBERT (Earl Steward, mgr.)—"Adele" Jan. 23-29. Paderewski 28, one performance.

GRAND (Seymour Rice, mgr.)—The Smart Set 23-29.

AUDITORIUM (E. J. Blunkall, mgr.)—"The Big Idea" 23-29.

GARDEN (M. M. Dubinsky, mgr.)—"Get-Rich-Quick Wallingford" 23-29.

OPHEUM (M. Lehman, mgr.)—Bill 23-29: Claude Gillwater and company, Ryves and Harrison, Sherman, Van and Hyman, Marie King and company, Kirk and Fogarty, Schiavoni Troupe, and the Sultan Six.

CENTURY (Thos. Taaffe, mgr.)—Pat White's Gayety Girls 23-29.

Baltimore, Md.—Ford's (Chas. B. Ford, mgr.) Frances Starr, in "Marie-Odile," Jan. 24-29. "On Trial" 31 and week.

ACADEMY (Harry Henkle, mgr.)—Elsie Ferguson, in "Margaret Schiller" 24-29.

AUDITORIUM (R. C. Renton, mgr.)—The stock company presents "The Fortune Hunter" 24-29. "Are You a Mason?" next week.

PALACE (Wm. Ballauf, mgr.)—Smiling Beauties 24-29. Social Malds next week.

GAYETY (J. C. Southerland, mgr.)—Big Review 1918 24-29. High Life Girls next week.

MARYLAND (F. C. Schamberger, mgr.)—Bill 24-29: Beatrice Herferd, Henry Lewis, Nordstrom and Finkham, Crossman's Entertainers, Arnaut Bros., Lou and Mollie Hunting, Robbie Gordone, Arnold and Ethyl Grazer, and Kelt and De Mont.

GARDEN (Geo. Schneider, mgr.)—Bill 24-29: Pullman Porter Malds, Marino Sisters, Lew Ward, Carl Rosine Troupe, Paul and Edith Warren, Green, McHenry and Dean, the Norisses, and Bonner and Powers.

HIPPODROME (Harry Wood, mgr.)—Bill 24-29: Bernardi, Mullaly and Pingree and company, Elwood and Snow, Morris and Wilson, Arthur Ward, Lockett and Waldron, the Gillies Family, and Rita Gould.

Victoria—Bill 24-29: Herbert's animals, Rogers and Wood, Billy Morse, Gilson and De Mott, Hutchison and Sadler, and Silber and North.

San Diego, Cal.—Isis (Dodge & Hayward, mgrs.) "Daddy Long-Legs" Jan. 25-27.

SAVOY (Scott A. Palmer, mgr.)—Pantages' vaudeville week of 24: Laurie Ordway, Doree Opera Company, Flynn and McLaughlin, Alice Teddy (bear), and feaire pictures.

EMPEROR (Palmer Bros. & Fulkerson, lessees).—This house reopened 17, with Sullivan-Considine and Bert Levey vaudeville. The Jane O'Roark Players closed suddenly 8, leaving the theatre dark week of 10.

High Class Minstrel Talent WANTED for the Balance of This and Next Season, for **JOHN W. VOGEL'S BIG CITY MINSTRELS**, in "JAPLAND," or the **GARDEN OF THE MIKADO** 25 shapey, medium size Chorus Girls. Mail photo, which will be returned; 10 Black Face, Singing, Talking and Dancing Comedians and End Men; 12 High Class Solo Vocalists (Minstrel and Operatic Singers); 12 High Class Chorus Singers. **FRANK DECKER, JUGGLER**, wire me at once. 30 First Class Musicians, to double Band and Orchestra; 12 Champion Buck, Wing and Clog Dancers; 10 Singing and Dancing Soubrettes, or Sister Teams; 2 Prima Donna Soprano. (Those having Operatic experience preferred). 2 Experienced Minstrel Interlocutors and Conversationalists; Union Stage Hands, Carpenters, Electricians, &c.; A Producer, to produce and stage Big Act for the Olio (Marches, &c.); Vocal and Musical Directors, of ability and experience; Gen'l and Ass't. Agents, Lithographers, Distributors, Card and Banner Men; 2 Experienced Colored Porters, for Car Service; High Class Novel Specialties (black face preferred), suitable for a refined Minstrel Entertainment. I pay board, lodging and transportation of all MALE members of the Company after Season opens. Ladies pay their own hotel bills. I pay R. H. fare. Name LOWEST salary. State just what you can, and will do. Do not tolerate boozers, trouble makers, shirkers, kickers or knockers. Consider two weeks' silence a very polite negative.

Address JOHN W. VOGEL, Owner and Manager. Permanent address, Millersport, Ohio, Fairfield County. ROUTE:—Oneonta, N. Y., Jan. 26-27; Susquehanna, Pa., 28; Berwick, 31; Bloomsburg, Feb. 1; Danville, 2; Bellfontaine, 4; Altoona, 5.

WANTED, for Permanent Stock

In City of 50,000 Pop.

PEOPLE IN ALL LINES; WRITE

LEADS, HEAVIES, CHARACTERS, GEN. BUS., DIRECTORS AND SCENIC ARTISTS

Those expecting consideration, send photos, which will be returned. Give full particulars, age, height and weight, also last engagement, with programs. Wardrobe must be up to the minute. Salaries sure. Bank reference if necessary. Address all letters to RALPH DEANE, care of Grand Hotel, Cedar Rapids, Iowa. (No telegrams.)

MELVILLE'S COMEDIANS No. 1 WANT

Young, good looking Al Heavy Woman that can do Characters; Man for Heavies and General Business. Preference given people doing Specialties or Doubling Band; Tuba Doubling String Bass for Band and Orchestra. Can place Actors Doubling Band. State age, height, weight and salary. Send photos. Years' engagement to right people. Must be good dressers on and off. Absolutely sober and reliable. Address

BERT MELVILLE, Box 677, Little Rock, Ark. No. 2 opens in April.

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HARRY BLAISING

Director, Actor, Manager

All last season second bus. Myrtle-Harder Co. Also moving picture actor, and late of the Lasky and Universal Studios. Prefer directing and management of per. stock or rep. Al press work. Young, fine appearance, strictly sober and reliable. Consider any reasonable offer from responsible managers.

Address HARRY BLAISING, care Princess Theatre, Minneapolis, Minn.

AT LIBERTY

AL. C. WILSON

ACCOUNT OF COMPANY CLOSING

We Will Be At Liberty After Jan. 29
Heavy Characters, Gen'l Bus. Characters, Comedians, Gen'l Bus. Height, 5 ft. 9 in. Weight, 126 lbs. Age, 28. Competent Director. MAY WILSON Height, 5 ft. 2 in. Weight, 140 lbs. Age, 29 yrs.

First class wardrobe. Quick Studies. Sober and reliable. Four Seasons with present Company. One a Week Stock, first class Rep., or recognized One Piece Attraction. Tank Managers save stamps. Write or wire your limit for two Versatile People who can and will deliver the goods.

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Juveniles, Light Comedy
Height, 5 ft. 6 1/2. Weight, 130 lbs. Age, 28. First Class Pianist. Read, fake, transpose. Wardrobe Al. We do not misrepresent, and guarantee to make good. Salary in keeping with the times.

Write or wire TONKIN and WARDE, 2107 11th Ave., Port Huron, Mich.

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A Leader Who Can Arrange. How many times have you read an "ad" like this? Can YOU arrange? If so, this will not interest you; but if not, send 2c. stamp for trial lesson. Three trial lessons free. If not then convinced you'll succeed, you owe us nothing. TAUGHT BY MAIL SUCCESSFULLY, PRACTICALLY, EASILY. You must know the rudiments of music and mean business, otherwise don't write.

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VICTOR MARION
ELIOT AND ELIOT A LITTLE CHATTER
NOVELTY SONG
PARODY
BURLESQUE DRAMA
UNIQUE FINALE

FIFTEEN LIVELY MOMENTS IN ONE

P. S. Playing through Canada.

PUT ME TO SLEEP

WITH AN OLD FASHIONED MELODY

(WAKE ME UP WITH A RAG)

MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

GEORGE KLEINE NOW HEADS GENERAL FILM CO. FOX AND GENERAL FILM LITIGATION ENDED AT LAST.

J. A. BERST OUT--WATERS REPLACES KENNEDY AS DIRECTOR--SELIG ELECTED TO BOARD.

ANNUAL ELECTION HELD JAN. 19 BRINGS COMPLETE CHANGE IN EXECUTIVE LINE-UP.

The annual election of the General Film Co., held Wednesday, Jan. 19, brought about many changes in the concern's list of executive officers.

George Kleine was elected president, succeeding J. A. Berst, who retired last week to head the Pathé Co. George Spoor, of Essanay, is the new vice president; Frank J. Marion, of Kalem, secretary, and Paul J. Melies, treasurer.

Other changes resulting from the annual election involve the retirement of J. J. Kennedy, of Biograph, from the board of directors, and the election of Wm. L. Selig thereto. Percy L. Waters, of the Biograph, was also elected a director.

The executive committee for the coming fiscal year will consist of Geo. Kleine, Frank J. Marion and Albert E. Smith, treasurer of the Vitagraph.

No information was forthcoming at the offices of the General Film, at 200 Fifth Avenue, New York, regarding the future plans of the distributing concern.

Almost any day now the plan of dissolution to be formulated by the General Film's attorneys and the U. S. Government's legal solons may be announced.

It will be remembered that the U. S. Supreme Court, several months ago, declared General Film a combination in restraint of trade, and ordered the big film exchange to dissolve forthwith.

Time was given the company to decide on just how it would accomplish this. The lawyers of both sides having been discussing the problem for a long time, now their joint decision is about due.

Whether General Film will give up business entirely or simply divide itself up into small units, is a question which resolves itself into just how severe the Government's order may be.

At any rate, the General Film Co. is going right ahead, and doing business in the same old spot, if not in the same old way.

FEDERAL CENSORSHIP MEASURE OPPOSED BY MOTION PICTURE MEN.

SEEK NEW LAW ACCEPTABLE TO THEIR INTERESTS.

Owing to the strong opposition to the Hughes-Smith Bill before the House Committee on Education last week, in Washington, by representatives of the motion picture industry, the Rev. Wilber F. Crafts, of the International Reform Bureau, who headed the campaign for federal censorship, has submitted a new measure in which the phrase "censorship of" is succeeded by "regulation of."

The general outline of the Hughes-Smith Bill was found to be decidedly unfair owing to the fact that it might endanger the existence of the motion picture industry and cause serious business complications.

The bill originally prohibited any person, firm or corporation from carrying or transporting any film in inter-state commerce unless licensed by a commission of five men, to be appointed according to the provisions of the measure.

Last Wednesday night Martin W. Littleton, appearing for D. W. Griffith, said in part:

"What is an immoral picture or film? Who can answer that question? Must that question be answered for one hundred million people by five men whom they did not choose?

"Shall the educated amusement loving men and women of America call on Congress to answer this question, and then shall Congress in turn leave it to a body of five men to answer it?

"There will be found in the statutes of almost every State, if not all, a provision which empowers the authorities to proceed against a play, a picture or a publication which threatens to debauch the honor or corrupt the morals of the community. Why attempt to wrench the power from the State? Why try to pull the whole power of the State through the knot hole of Inter-State Commerce?"

CRIMINAL TO SHIP INDECENT MOVIES.

WASHINGTON, Jan. 22.—Representative Towner, of Iowa, last week, at Washington, introduced a bill which applies the criminal statutes to any person or firm who sends or attempts to send an indecent or improper moving picture from one State to another.

The bill, which was suggested by moving picture interests, has been referred to the House Judiciary Committee.

PRESIDENT WILSON WILL ATTEND BOARD OF TRADE DINNER.

The M. P. Board of Trade of America is to hold its first annual dinner at the Biltmore Hotel, Thursday evening Jan. 27.

The function is to be a gala affair, no less a personage than President Woodrow Wilson having accepted an invitation to attend as guest of honor. The nation's chief executive will be accompanied by Mrs. Wilson.

J. Stuart Blackton is to be the toastmaster, and the speakers will include Dr. Cyrus Townsend Brady, Collector of the Port Dudley Field Malone, Dr. Stephen L. Wise, Martin W. Littleton, and Gov. John Brumbaugh, of Pennsylvania. Thos. A. Edison, also, will try hard to make the affair the big success hoped for by its promoters.

VITAGRAPH CO. AFTER ANOTHER BROADWAY HOUSE.

The Vitagraph Co. is negotiating for another Broadway house in the same district as the Criterion, relinquished by the film concern last Sunday.

The Vitagraph is said to have lost over \$100,000 during its year and a half tenancy of the Criterion.

Jas. K. Hackett takes over the management of the Criterion, and will open in a Shakespearean stage production as his own star about Feb. 1.

The Criterion, formerly Vitagraph Theatre, had too small a seating capacity to make it a good proposition as a picture theatre, besides anyone visiting the house after seeing the class of entertainment offered at the Strand, or even at the New York, right next door, was apt to draw comparisons which gave the Vitagraph show all the worst of it.

The house the Vitagraph Co. secures next must seat at least two thousand, and a more up-to-date policy will be installed.

One of the principal things which mitigated against the success of the Vitagraph Theatre was the absence of a good orchestra.

An illustration of what this means to a picture theatre is in evidence every day at the Strand.

Hundreds weekly visit the Strand, it is said on good authority, to hear the fine concert orchestra discourse popular and operatic selections. Of course, the pictures are the main attraction, but the consistent work of Carl Edouard soloists adds materially to the entertainment as a whole.

Evidently this was something the Vitagraph people overlooked or did not consider necessary, depending on the Vitagraph productions to draw 'em in. Oh, well, next time they'll know better, and \$100,000 isn't so much for real experience.

INDEPENDENT FILM MAN ACCEPTS \$300,000 SETTLEMENT AND AGREES TO BURY HATCHET.

The final settlement has been arranged between William Fox and the General Film Co., and the eight years' war is over.

The dove of peace, carrying in its bill an agreement signed by the once bitter enemies, and specifying that Fox receive \$300,000 for his interest in the Greater N. Y. Film Rental Co., fluttered slowly and settled to earth in the vicinity of the warring factions.

William Fox has energetically fought the General Film Co. for so long a time that the outlook was far from promising until last month, when it became evident that "peace with honor" would interest Mr. Fox.

Negotiations were entered into by counsel for both parties, and after much bickering and time the preliminary agreement was signed which paved the way for final settlement.

Back in 1908 the General Film Co. had things pretty much its own way, and exhibitors were practically forced to run General Film Co.'s product in their theatres or suffer severe financial losses, owing to the fact that the company controlled all the patents and fully ninety per cent of the film manufactured in America.

Wm. Fox refused to accede to the demands of the so-called trust, and resolved to fight, with the result that he went to Washington and laid before Attorney General Wickersham facts and evidence which tended to prove that the General Film Co. was a monopoly acting in restraint of trade.

A bitter legal battle ensued until, finally, in October, 1915, the government invoked the Sherman Law and decided that the General Film Co. must dissolve.

Under the agreement recently signed the General Film Co. will furnish film service to all the Fox houses in the future.

The settlement, it is understood, is eminently satisfactory to all concerned.

PENN. CENSOR BOARD PUTS THE KIBOSH ON "LIFE WITHOUT SOUL."

The Penn. Censor Board has spoken, and its declaration has resulted in the banning of the Ocean Film Corporation's "Life Without Soul," a recently produced five reel.

President Goldburg, of the Ocean Film, succeeded in having two inspections of the film in question made by the Censor Board, but the final verdict remained the same as the negative opinion voiced after the board's initial inspection.

The Penn. censors were not particularly specific in giving their reasons for barring "Life Without Soul," the chairman of the board, Louis Breitinger, succinctly summing up the production as "improper."

The board's refusal to grant a permit to show the film in Pennsylvania may result in the Ocean Film Corporation suing out a writ of injunction.

The Electric Theatre Co., or Phila., owns the territorial rights for Eastern Penn., and if the edict of the censor board stands, will suffer a heavy financial loss.

The severe Chicago censor board passed the Ocean Film Corporation film, "Life Without Soul," without even ordering one elimination.

The film is an adaptation of the novel, "Frankenstein," written by Mary W. Shelley. It deals with the subject of artificial creation of life, and in book form has long been considered a classic possessing marked educational value.

Breitinger, the board's chairman, has been quoted as declaring that films should amuse and leave education to the teachers.

The offices of the Triangle Film Company are new in the newly constructed Brokaw Building, Broadway and Forty-second Street.

PICTURE PLAY REPORTS.

"A PARISIAN ROMANCE."

PRODUCED BY FOX FILM CORPORATION.

Released Jan. 9. Fox Film Corp.

Story—Adapted from the play made famous by the late Richard Mansfield. Adaptation by Mary Murillo.

Scenario—Very good.

Direction—Fine.

Action—Rapid.

Suspense—Constant.

Continuity—Good.

Situations—Very strong.

Atmosphere—Pleasing.

Detail—Average.

Ensemble Effect—Standard.

Exteriors—Good.

Interiors—Correct.

Lighting—O. K.

Photography—Very clear.

Camera Work—Of a high order.

Acting—Could not be improved.

Costumes—Correct.

Box Office Value—Should prove a big winner. Remarks—Richard Mansfield made a distinct success of "A Parisian Romance" on the speaking stage, and there is no reason why the screen version should not be successful, as the story is carried out faithfully in the film and the cast is an excellent one.

In the role of Baron Chevrial, H. Cooper Cliffe gives a splendid example of the art of characterization.

Hew.

"MY LADY INCOG."

PRODUCED BY FAMOUS PLAYERS. FIVE REELS.

Released Jan. 22. Paramount Program.

Story—Modern comedy drama.

Scenario—Well written.

Direction—Good.

Action—Lacking in spots.

Suspense—Not breath-holding.

Continuity—Fair.

Situations—Good.

Atmosphere—Very good.

Detail—Correct.

Ensemble Effect—Good on the whole.

Exteriors—Excellent.

Interiors—Very good.

Lighting—Up to standard.

Photography—Clear.

Camera Work—Praiseworthy.

Costumes—Correct.

Acting—First class.

Box Office Values—Should draw.

Remarks—Through the ability of the players and the competent direction, "My Lady Incog." makes a good impression. Hazel Dawn's individual efforts and the work of Frank Wunderlee, as Bull Rice, the detective, call for special mention.

Rik.

"BETRAYED."

PRODUCED BY THANHOUSER. FIVE REELS.

Released Jan. 29. Mutual Film Corp. Master Picture.

Story—Dealing with the racial question between Indian and white.

Scenario—Well written.

Direction—Shows good judgment.

Action—Rapid and exciting.

Suspense—Excellent.

Continuity—Good.

Situations—Powerful.

Atmosphere—Well chosen.

Detail—Correct.

Ensemble Effect—Good.

Exteriors—Beautiful, especially the snow scenes.

Interiors—Well planned.

Lighting—Average.

Photography—Immense.

Camera Work—Well handled.

Costumes—Right.

Acting—Good.

Box Office Value—Should draw well.

Remarks—A strong photoplay, in which the love of an Indian for the sister of his friend is predominant. Many strong situations occur throughout, and the cast, which includes Grace de Carlton, Gladys Leslie, Robert Whittier and Roy Elcher, is first class in every respect. Rik.

"THE STRANGE CASE OF MARY PAGE."

PRODUCED BY ESSANAY. TWO REELS.

Released Jan. 18. General Film Co.

Story—The first episode in the mystery stories by Frederick Lewis.

Scenario—Bright.

Direction—First class.

Action—Brisk.

Suspense—Well maintained.

Continuity—Even.

Situations—Interesting.

Atmosphere—Fitting.

Detail—O. K.

Ensemble Effect—Good.

Exteriors—Average.

Interiors—Correct.

Lighting—Good.

Photography—Clear.

Camera Work—Up to standard.

Acting—Very good.

Costumes—O. K.

Box Office Value—There is no reason why this series should not draw, because where the element of mystery enters people will be interested.

Remarks—The initial installment of the series looks promising indeed. Edna Mayo cleverly portrays the role of Mary Page, and Henry Walthal is fine in the role of the young attorney. The surrounding cast is very good, and there is every reason to believe that their efforts in the ensuing episodes will be productive of good results. Rik.

"THE BAIT."

PRODUCED BY CENTAUR FILM CO. FIVE REELS.

Released Jan. 23. Mutual Film Co.

Story—Dramatic.

Scenario—Good.

Direction—Standard.

Action—Rapid and interesting.

Suspense—Constant.

Continuity—O. K.

Situations—Strong.

Atmosphere—Good.

Detail—Correct.

Ensemble Effect—Average.

Exteriors—Pleasing.

Interiors—Good.

Lighting—Average.

Photography—Beautiful.

Camera Work—Fine.

Costumes—Correct.

Acting—Very good.

Box Office Value—First rate for the average picture house.

Remarks—This is the standard class of feature that will please without exciting any great amount of comment.

"THE ISLAND OF SURPRISE."

PRODUCED BY VITAGRAPH. FIVE REELS.

Released Jan. 24. V. L. E. B. Program.

Story—An adaptation of the magazine serial by Cyrus Townsend Brady.

Scenario—Good.

Direction—Paul Scardon has done exceedingly well with a highly improbable story.

Action—Swiftly moving and colorful.

Suspense—Well maintained.

Atmosphere—Interesting and good.

Continuity—Even.

Detail—Correct.

Ensemble Effect—Good.

Exteriors—Beautiful and natural.

Interiors—Average.

Lighting—Average.

Photography—Fairly good.

Camera Work—Good.

Costumes—Correct.

Box Office Value—Hard to determine, owing to the unique story.

Remarks—Wm. Courtenay plays easily and naturally and secures results. He is ably assisted by Eleanor Woodruff and Zena Keefe. The five reel contains many amusing situations. Frel.

THE STRAND SHOW.

Patrons of the Strand this week were fortunate in witnessing "The Call of the Cumberlands," the Pallas production in which Dustin Farnum appears as the star.

The screen play is adapted from the book by Charles Neville Buck, and whoever made the adaptation deserves much praise.

Too much cannot be said in favor of the photography, which is at all times clear and distinct, and the five reels show the results of excellent judgment on the part of the director.

Dustin Farnum performed in a creditable manner, as did Winifred Kingston, Herbert Standing, Page Peters, Myrtle Stedman and others.

Bruce Weyman, the baritone, repeated his previous vocal successes when he sang in an admirable manner "On the Road to Mandalay," adapted from Kipling's poem of the same name.

Grace Hoffman was a favorite singing the "Bell" song from "Lakme."

The usual good comedies were exhibited, and the educational pictures were very interesting, particularly "Shores of the Black Sea." The orchestra, conducted by Carl Edouard, is alone worth the price of admission to the Strand. Frel.

MAKES TEST CASE OF SUNDAY LAW.

AUBURN, Jan. 19.

As a result of an indictment found against him, J. Howard Morgan, a prominent moving picture exhibitor of this city, to-day filed, through his attorney, a demurrer to the charge that he violated the law by keeping his theatre open on Sunday.

Mr. Morgan has decided to test the law.

MACHINE TRANSPORTED BY DOG TEAM.

G. A. Metcalfe, well known on the Pacific Coast as a distributor of motion picture supplies, and located in San Francisco, Cal., recently sold a Power's motion picture projecting machine to a mining camp located 150 miles inland from Seward, Alaska. This machine will be sent to Seattle, and from there by boat to the far North. After reaching Seward it will be transported by an Alaskan dog team and sled over the snow and ice to its destination.

Wm. H. Clifford is going to take a few moments off some day to write a scenario, "Where Not to Read." He spent some time in the publicity department of the Famous Players Film Co., gathering data on the subject. After shifting all over the room in order to avoid people who were laying out paper, listening to the interviewing of a star, and suffering innumerable interruptions from every conceivable source, Clifford retired with a few harsh remarks on the subject of hospitality.

Pauline Frederick is very much interested in her own execution. The statement sounds alarming until one learns that in "The Spider" she plays the role of a woman who sacrifices her life for the sake of the daughter she deserted years before. The method of execution is that very efficient French one, the guillotine, and the Famous Players star is very anxious to see how she looks as is Marie Antoinette.

"WILD OATS."

PRODUCED BY GEORGE KLEINE. FIVE REELS.

Released Jan. 19. Kleine-Edison Exchange.

Story—Modern drama.

Scenario—Good.

Direction—Excellent judgment has been used.

Action—Rapid.

Suspense—Proper.

Continuity—Right.

Situations—Splendid.

Atmosphere—Very good.

Detail—Good.

Ensemble Effect—Fine.

Exteriors—Realistic.

Interiors—Striking.

Lighting—Up to the standard.

Photography—Clear.

Camera Work—Good.

Acting—Could not be better.

Costumes—Correct.

Box Office Value—Should be a good attraction.

Remarks—The story of the youth who seeks the crooked path is vividly portrayed. Many strong scenes are in evidence, and the players, by their individual efforts, score unmistakably. Malcolm Duncan, Almas Hanlon, Herbert Hayes and William Anker are prominent in the cast, and the minor roles are handled acceptably. Frel.

FEATURE FILM DIRECTORY.

EQUITABLE.

Jan. 3—"THE DRAGON" (Equ.), five reels. *Mary Fischer*.
 Jan. 10—"THE GREAT HOUR" (Triumph), five reels. *Molly McIntyre*.
 Jan. 17—"THE RANSOM" (Triumph), five reels. *Julia Dean*.
 Jan. 24—"BAELITTE OF THE BALLY-HOO" (Equ.), five reels. *Muriel Ostriche*.
 Jan. 31—"THE CLARION" (Equ.), five reels. *Carlyle Blackwell*.
 Feb. 7—"HER GOD" (Equ.), five reels. *Gail Kane*.
 Feb. 14—"THREE PAIR OF SHOES" (Triumph), five reels. *Mary Boland*.
 Feb. 21—"THE STRUGGLE" (Equ.), five reels. *Frank Sheridan*.
 Feb. 28—"THE PAIN FLOWER" (Equ.), five reels. *Mary Leslie*.

KLEINE-EDISON.

Jan. 5—"THE DEVIL'S PRAYER BOOK" (Kleine), five reels. *Alma Hanlon*.
 Jan. 12—"THE CAT'S PAW" (Edison), five reels. *Marc MacDermott*.
 Jan. 19—"WILD OATS" (Kleine), five reels. *Alma Hanlon*.
 Jan. 26—"THE INNOCENCE OF RUTH" (Edison), five reels. *Viola Dana*.
 Feb. 2—"THE FINAL CURTAIN" (Kleine), five reels. *Arthur Hoops*.
 Feb. 9—"THE MARTYRDOM OF PHILLIP STRONG" (Edison), five reels. *Mabel Trunelle*.
 Feb. 16—"THE SCARLET ROAD" (Kleine), five reels. *Anna Nilsson*.
 Feb. 23—"AT THE RAINBOW'S END" (Edison), five reels. *Carol McComas*.

WM. FOX.

Jan. 2—"THE GREEN EYED MONSTER," five reels. *Robert Mantell*.
 Jan. 9—"A PARISIAN ROMANCE," five reels. *H. Cooper Cliffe*.
 Jan. 16—"THE FOURTH ESTATE," five reels. *Ruth Blair*.
 Jan. 23—"THE SERPENT," five reels. *Theda Bara*.
 Jan. 30—"THE RULING PASSION," five reels. *All Star Cast*.

METRO.

Jan. 3—"WHAT WILL PEOPLE SAY?" (Pop. Players), five reels. *Petrova*.
 Jan. 10—"THE TURMOIL" (Columbia), five reels. *Valli Valli*.
 Jan. 17—"ROSE OF THE ALLEY" (Rolfe), five reels. *Mary Miles Minter*.
 Jan. 24—"HER DERT OF HONOR" (Rolfe), five reels. *Valli Valli*.
 Jan. 31—"MAN AND HIS SOUL" (Quality), five reels. *F. X. Bushman*.
 Feb. 7—"THE UPSTART" (Rolfe), five reels. *Marg. Snow*.
 Feb. 14—"DIMPLES" (Columbia), five reels. *Mary Miles Minter*.
 Feb. 21—"THE BRIBE" (Quality), five reels. *F. X. Bushman*.

MUTUAL MASTERSPICTURES.

Jan. 6—"THE OTHER SIDE OF THE DOOR" (American), five reels. *Harold Lockwood*.
 Jan. 13—"THE WOMAN IN POLITICS" (Thanhouser), five reels. *Mignon Anderson*.
 Jan. 17—"THE THOROUGHBRED" (American), five reels. *Wm. Russell*.
 Jan. 20—"FIVE FAULTS OF FLO" (Thanhouser), five reels. *Flo. Le Badie*.
 Jan. 22—"THE BAIT" (Centaur), five reels. *Wm. Clifford*.
 Jan. 24—"AS A WOMAN SOWS" (Gaumont), five reels. *Alex. Gaden*.
 Jan. 27—"LORD LOVELAND DISCOVERS AMERICA" (American), five reels. *Arthur Maude*.
 Jan. 29—"BETRAYED" (Thanhouser), five reels. *Grace De Carlton*.
 Jan. 31—"VENGEANCE IS MINE" (Centaur), five reels. *Crane Wilbur*.
 Feb. 2—"THE IDOL OF THE STAGE" (Gaumont), five reels. *Malcolm Williams*.
 Feb. 5—"THE WHITE ROSETTE" (American), five reels. *Helen Losson*.

PARAMOUNT.

Jan. 3—"THE FOUNDLING" (Famous), five reels. *Mary Pickford*.
 Jan. 6—"TONGUES OF MEN" (Morosco), five reels. *Constance Collier*.
 Jan. 10—"MICE AND MEN" (Famous), five reels. *Mary Clarke*.
 Jan. 13—"THE GOLDEN CHANCE" (Lasky). *Walla Reed*.
 Jan. 17—"MY LADY INCOG." (Famous). *Hazel Dawn*.
 Jan. 20—"NEARLY A KING" (Famous). *John Bartramore*.
 Jan. 24—"CALL OF THE CUMBERLANDS" (Pallas). *Dustin Farnum*.
 Jan. 27—"THE SPIDER" (Famous), five reels. *Pauline Frederick*.
 Jan. 31—"PUDD'NHEAD WILSON" (Lasky), five reels. *Theo. Roberts*.
 Feb. 3—"TENNESSEE'S PARDONER" (Lasky), five reels. *Fanny Ward*.
 Feb. 7—"MADAME LA PRESIDENTE" (Morosco), five reels. *Anna Held*.
 Feb. 14—"THE TRAIL OF THE LONESOME PINE" (Lasky), five reels. *Charlotte Walker*.
 Feb. 17—"OUT OF THE DRIFTS" (Famous), five reels. *Mary Clarke*.
 Feb. 21—"BLACKLIST" (Lasky), five reels. *Blanche Sweet*.
 Feb. 24—"HE FELL IN LOVE WITH HIS WIFE" (Pallas), five reels. *Florence Rockwell*.
 Feb. 28—"DIPLOMACY" (Famous), five reels. *Marie Doro*.

PATHE.

Jan. 8—"THE KING'S GAME" (Daly), five reels. *Pearl White*.

THE NEW YORK CLIPPER

Jan. 10—"MME. X" (Pathé), five reels. *Dorothy Donnelly*.
 Jan. 17—"THE LOVE TRIAL" (Pathé), five reels. *All Star Cast*.
 Jan. 24—"HAZEL KIRKE" (Wharton), five reels. *All Star Cast*.

TRIANGLE.

Jan. 2—"BETWEEN MEN" (Kay-Bee), five reels. *W. S. Hart*.
 Jan. 2—"CROSS CURRENTS" (Fine Arts), five reels. *Helen Ware*.
 Jan. 2—"THE WORST OF FRIENDS" (Keystone), two reels. *Weber and Fields*.
 Jan. 2—"DIZZY HEIGHTS AND DARING HEARTS" (Keystone), two reels. *Arbuckle and Normand*.
 Jan. 9—"THE CORNER" (Kay-Bee), five reels. *Willard Mack*.
 Jan. 9—"LET KATY DO IT" (Fine Arts), five reels. *Tully Marshall*.
 Jan. 9—"THE GREAT PEARL TANGLE" (Keystone), two reels. *Sam Bernard*.
 Jan. 9—"FATTY AND MABEL ADRIPT" (Keystone), two reels. *Arbuckle and Normand*.
 Jan. 16—"THE BECKONING FLAME" (Kay-Bee), five reels. *Henry Woodruff*.
 Jan. 16—"THE MISSING LINKS" (Fine Arts), five reels. *Norma Talmadge*.
 Jan. 16—"BECAUSE HE LOVED HER SO" (Keystone), two reels. *Sam Bernard*.
 Jan. 16—"A MODERN ENOCH ARDEN" (Keystone), four reels. *Joe Jackson*.
 Jan. 23—"THE CONQUERED" (Key-Bee), five reels. *Willard Mack*.
 Jan. 23—"THE WOOD NYMPH" (Fine Arts), five reels. *Marie Doro*.
 Jan. 23—"PERILS OF THE PARK" (Keystone), one reel. *Gribbon and Davenport*.
 Jan. 23—"A MOVIE STAR" (Keystone), two reels. *Susie and Moran*.
 Jan. 30—"THE GREEN SWAMP" (Kay-Bee), five reels. *Bessie Barriscale*.
 Jan. 30—"THE PRICE OF POWER" (Fine Arts), five reels. *Orrin Johnson*.
 Jan. 30—"HIS HERAFTER" (Keystone), two reels. *Murray and Frazena*.
 Jan. 30—"LOVE AND LOBSTERS" (Keystone), two reels. *Arbuckle and Normand*.
 Feb. 6—"D'ARTAGNAN" (Kay-Bee), five reels. *Orrin Johnson*.
 Feb. 6—"THE FLYING TORPEDO" (Kay-Bee), five reels. *John Emerson*.

UNIVERSAL.

Jan. 3—"LANDON'S LEGACY" (Red Feather), five reels. *Warren Kerrigan*.
 Jan. 10—"A SOUL IN BONDAGE" (Red Feather), five reels. *Cleo Madison*.
 Jan. 17—"LOVE'S PILGRIMAGE" (Red Feather), five reels. *Lulu Glaser*.
 Jan. 24—"A SOUL ENSLAVED" (Broadway), five reels. *All Star Cast*.
 Jan. 31—"THE PATH OF HAPPINESS" (Red Feather), five reels. *Violet Mercereau*.

V. L. S. E.

Jan. 3—"THOU ART THE MAN" (Vita.), five reels. *Virginia Pearson*.
 Jan. 3—"THE MISLEADING LADY" (Essonay), five reels. *Henry Walthal*.
 Jan. 10—"GREEN STOCKINGS" (Vita.), five reels. *Lillian Walker*.
 Jan. 17—"MY LADY'S SLIPPER" (Vita.), five reels. *Anita Stewart*.
 Jan. 17—"GODS OF FATE" (Lubin), five reels. *Richard Buhler*.
 Jan. 20—"THE WONDERFUL WAGER" (Lubin), five reels. *Raymond Hitchcock*.
 Jan. 24—"THE ISLAND OF SURPRISE" (Vita.), five reels. *Wm. Courtney*.
 Jan. 31—"A NIGHT OUT" (Vita.), five reels. *May Robson*.
 Jan. 31—"SOULS IN BONDAGE" (Lubin), five reels. *Nance O'Neill*.
 Feb. 7—"THE CROWN PRINCE'S DOUBLE" (Vita.), five reels. *Maurice Costello*.
 Feb. 7—"THOU SHALT NOT COVET" (Selig). *Tyrone Power*.
 Feb. 14—"THE WRITING ON THE WALL" (Vita.), five reels. *Jos. Kilgour*.
 Feb. 21—"KENNEDY SQUARE" (Vita.), five reels. *Antonio Moreno*.
 Feb. 28—"COLTON, U. S. N." (Vita.), five reels. *Chas. Richman*.

WORLD FILM.

Jan. 3—"CAMILLE" (Shubert), five reels. *Clara Kimball Young*.
 Jan. 10—"LIVE'S WHIRLPOOL" (World), five reels. *Holbrook Blinn*.
 Jan. 17—"THE CITY" (Shubert), five reels. *Thurston Bergen*.
 Jan. 24—"THE BALLET GIRL," five reels. *Holbrook Blinn*.
 Jan. 31—"FRUITS OF DESIRE," five reels. *Robert Warwick*.

PROGRAMS.

MUTUAL.

AMERICAN.

Feb. 1—"THE BROKEN CROSS," two reels. (Dr.).
 Feb. 4—"MAMMY'S ROSE," one reel (Dr.).

FALSTAFF.

Feb. 1—"A CLEVER COLLIE'S COMING BACK," one reel. (Com.)
 Feb. 3—"HARRY'S HAPPY HONEYMOON," one reel (Com.).

THANHOUSER.

Feb. 2—"THE KNOTTED CORD," three reels (Dr.).

BEAUTY.

Feb. 2—"BILLY VAN DEUSEN'S WEDDING EVE," one reel (Com.).
 Feb. 6—"THE LAID O' KNEES," one reel (Com.).

VOGUE.

Feb. 3—"SAMMY VERSUS CUPID," one reel (Com.).
 Feb. 6—"TITLE NOT REPORTED".

MUTUAL.

Feb. 7—"MUTUAL WEEKLY," No. 57, one reel. *Topical*.

CUB.

Feb. 4—"TITLE NOT REPORTED," one reel (Com.).

MUSTANG.

"THE EXTRA MAN AND THE MILK FED LION," three reels (Com. Dr.)

GAUMONT.

Feb. 6—"SIS AMERICA FIRST," No. 21. "KEEPING UP WITH THE JONESES," split reel (Sci. and Cart.).

GENERAL.

BIOGRAPH.

Jan. 31—"WHEN KINGS WERE THE LAW," one reel (Reissue, Dr.).
 Feb. 1—"THE CHAIN OF EVIDENCE," two reels (Dr.).

Feb. 2—"THE SMUGGLERS," three reels (Dr.).

LUBIN.

Jan. 31—"A REFORMATION DELAYED," one reel (Dr.).
 Feb. 3—"A MODERN PAUL," three reels (Dr.).
 Feb. 5—"THE ELECTION BET," one reel (Com.).

SELIG.

Jan. 31—"TITLE NOT REPORTED".
 Jan. 31—"SELIG-TRIPUNE," No. 9, one reel, (Topical).
 Feb. 2—"SELIG-TRIBUNE," No. 10, one reel (Topical).

Feb. 5—"TITLE NOT REPORTED".

VITAGRAPH.

Jan. 31—"JANE'S BASHFUL HERO," one reel (Com.).
 Feb. 4—"THE WRONG MR. WRIGHT," one reel (Com.).
 Feb. 5—"BILL PETER'S KID," three reels (Dr.).

ESSANAY.

Feb. 1—"TITLE NOT REPORTED".
 Feb. 2—"TITLE NOT REPORTED".
 Feb. 5—"TITLE NOT REPORTED".

KALEM.

Feb. 1—"ARTFUL ARTISTS," one reel (Com.).
 Feb. 2—"THE MOTH AND THE STAR," two reels. No. 11, "Stingaree" Series.
 Feb. 4—"THE LURKING PERIL," one reel. No. 15, "Ventures of Marguerite" Series.
 Feb. 5—"THE BRONEN WIRE," one reel. H. & H. Series.

VIM.

Feb. 3—"A STICKY AFFAIR," one reel (Com.).
 Feb. 4—"THE GETAWAY," one reel (Com.).

KNICKER BOCKER FEATURES.

Feb. 4—"THE CRIME OF CIRCUMSTANCE," three reels (Dr.).

UNIT PROGRAM.

Jan. 31—"THE SURPRISE OF AN EMPTY HOTEL," four reels (Dr.).
 Jan. 31—"A CRIPPLE CREEK CINDERELLA," one reel (Com.).

UNIVERSAL.

U. SPECIAL.

Jan. 31—"OLD KING COAL," two reels. No. 8 "Graft" Serial.
 Jan. 31—"WHEN AUNT MATILDA FELL," one reel (Com.).

NESTOR.

Feb. 4—"FLIVVERS, THE SMOKE EATER," two reels (Com.).

GOLD SEAL.

Feb. 1—"THREE FINGERED JENNIE" No. 3, *Lord John* Serial.

REX.

Feb. 1—"IN DREAMY JUNGLE TOWN," one reel (Com.).

L-KO.

Feb. 2—"SEA DOGS AND LAND RATS," one reel (Com.).

A SEPTEMBER MORNING.

Feb. 6—"A SEPTEMBER MORNING," two reels (Com.).

UNIVERSAL.

Feb. 2—"U. ANIMATED WEEKLY," No. 204, one reel (Topical).

LAEMMLE.

Feb. 3—"THE WISE MAN AND THE FOOL," two reels (Dr.).

POWERS.

Feb. 3—"BUILDING UP THE HEALTH OF THE NATION," No. 3, and "POLAR BEARS."

Feb. 5—"UNCLE SAM AT WORK," No. 7, one reel. Ed.

IMP.

Feb. 4—"THE SOUL MAN," one reel. Dr.

JOKER.

Feb. 5—"WANTED: A PIANO TUNER," one reel. Com.

BISON.

Feb. 5—"PHANTOM ISLAND," two reels. Dr.

PICTURE PLAY REPORTS.

"THE UNWRITTEN LAW."

PRODUCED BY CALIFORNIA M. P. CO.
FIVE REELS.

Released Feb. 1. Distributed on State Rights Basis.

Story—Adaptation of stage drama written by Edwin Milton Royle. Modern melodrama, involving a plain discussion of the always interesting sex problem and the marriage relation. "The Unwritten Law" lends itself admirably to picturization, and, if anything, is far more gripping and dramatically intense in its present form than it was in stage garb.

Scenario—Intelligently constructed.

Direction—Technically good. The art of the producer is shown graphically in several fire scenes which are highly realistic. A fine knowledge of dramatic values is also disclosed in the manner in which the important situations are directed.

Action—Swiftly moving at all times.

Suspense—The necessary element of suspense enters into the proceedings at psychological moments. There is nothing palpable or obvious in the filming of the story, and the spectator will, of necessity, have to see it all in order to tell how it will end. This condition alone places the picture outside the conventional type of features.

Continuity—Nicely maintained. Not a dull moment. The scenes follow each other in natural sequence, making for smoothness and coherency in this relation.

Atmosphere—Correct.

Detail—Special attention has been paid to detail throughout, notably in the staging of the fire scene and barroom brawl between Andrew Robson and William Pike.

Ensemble Effect—Strong.**Exteriors**—Artistically chosen.**Interiors**—Convincingly staged.**Lighting**—Average.

Photography—Several scenes as shown at the trade exhibition were badly out of focus, but on the whole the picture approaches the average.

Camera Work—Nothing startling is disclosed.**Acting**—Up to the best standards.**Costumes**—Right.

Box Office Value—As an out-of-the-ordinary type of picture play, "The Unwritten Law" should draw distinctly on its merits. In addition to the asset it possesses in Beatriz Michelena, as a stellar drawing card, there is also an excellent acting cast and a well played and produced dramatic entertainment incorporated in the five reels. Any of the better class of houses can safely advertise this feature to the limit. It is of the type that should draw as well on a return date as the initial engagement.

Remarks—Beatriz Michelena makes a convincing figure of the erring wife, whose actions are more or less justified in a sense, and at least open to debate. It is just this condition that will make the picture a subject for discussion, with the consequent rush of patronage always resultant in the case of plays with a domestic problem involved. At any rate it is exciting melodrama which furnishes food for thought, pleases the eye and fulfills in every respect what may be said to constitute a pleasant evening's entertainment. William Pike evidences dramatic ability of no mean order as the drunkard whose neglect causes a series of disagree-

able and tragic events which culminate in murder. His performance left nothing to be desired. Andrew Robson is sufficiently insinuating, as a rather vacillating type of villain. Mr. Robson's work bears mute evidence of his years of histrionic experience. Irene Outtrin, as an adventuress with the alluring name of Estelle, lived up to the traditions of the blonde villainess of melodrama in excellent fashion. Baby Felice Rix proved highly acceptable as the child. "The Unwritten Law" looks like a good proposition for the up-to-date high class exhibitor from every standpoint. *Her*

"LORD LOVELAND DISCOVERS AMERICA."

PRODUCED BY AMERICAN. FIVE REELS.

Released Jan. 27. Mutual Film Corp.

Story—Adapted from the book by C. N. and H. M. Williamson.

Scenario—Very good.**Direction**—Excellent judgment is shown.**Action**—Good.**Suspense**—Proper.**Continuity**—Very smooth.

Situations—There are numerous situations compelling laughter.

Atmosphere—Fairly good.**Detail**—Fair.**Ensemble Effect**—Good.**Exteriors**—Pleasing.

Interiors—Good, particularly the lunch room scene.

Lighting—Fair.**Photography**—Average.**Camera Work**—Good.**Acting**—Good.**Costumes**—Not always consistent.**Box Office Value**—Good.

Remarks—The story is interesting. It deals with the adventures of Lord Loveland in quest of an American heiress. The different characters are not overdrawn, and each member of the cast seems to realize that naturalness is the proper method of expression. The work of Arthur Maude as Loveland is particularly pleasing, as are the efforts of Nell Franzen as Issy, and William Sarrol as Bill Willing. Constance Crawley is all that could be expected, and most of the minor roles are handled acceptably. *Fr.*

"MICE AND MEN."

PRODUCED BY FAMOUS PLAYERS. FIVE REELS.

Released Jan. 9. Paramount Program.

Story—Adaptation of Madeline Lucette-Ryley's play, "Mice and Men." Romantic drama.

Scenario—Permits of fine creative work on the part of the director.

Direction—Artistic in every way.**Action**—Always interesting.**Suspense**—Properly maintained.**Continuity**—Holds from start to finish.

Situations—The love scenes between Marguerite Clark and Marshal Nellar are all played in delightful fashion. There are several dramatic situations also which contain a wealth of sentimental interest.

Atmosphere—Charming. Searle Dawley has incorporated real atmosphere of the period. This alone constitutes an achievement which the producer may consistently be proud of.

Detail—Special attention has been paid to the smallest detail.

Ensemble Effect—Good.**Exteriors**—Beautiful.**Interiors**—Correct.**Lighting**—Fine.**Photography**—Standard.**Camera Work**—Very good.

Acting—The entire cast is competent, presenting on the whole a highly artistic performance.

Costumes—In a way this feature might be termed a costume play. The characters, due to the exigencies of the story, wear costumes of the Mexican War period, and no inaccuracies or inconsistencies have been allowed to creep in. This is also another mark of credit for the producer.

Box Office Value—Marguerite Clark, petite and charming as usual, coupled with the added asset of a good vehicle, should prove an invincible combination.

Remarks—"Mice and Men" will please the young folks and interest the older ones. A very entertaining and artistically produced feature.

"VENGEANCE IS MINE."

PRODUCED BY CENTAUR. FIVE REELS.

Released Jan. 31. Mutual Film Co.

Story—Modern drama.**Scenario**—Good.**Direction**—Very good. The director has evolved many strong situations.**Action**—Fast and interesting.**Suspense**—O. K.**Continuity**—Smooth.**Situations**—Strong.**Exteriors**—Very good.**Interiors**—Good.**Detail**—Average.**Ensemble Effect**—Good.**Atmosphere**—Correct.**Lighting**—Good.**Photography**—Clear.**Camera Work**—Good.**Acting**—Very Good.

Costumes—Right, but in one instance. Mr. Wilbur wears evening clothes in the afternoon.

Box Office Value—Should draw well.

Remarks—There are situations that are very vivid and true to life running throughout this photoplay. John Loring, the Governor, who is in favor of capital punishment, finds himself confronted with the fact that he is powerless to pardon his own brother.

It develops that his brother is innocent and that his wife accidentally committed the crime.

Crane Wilbur and the supporting cast, which includes Carl Von Schiller as the brother, and Brooklyn Keller as the social gangster, made the most of their opportunities.

Gypsy Abbott, as the wife of the Governor, was natural and unaffected, and an unknown who played the hotel clerk deserves commendation in making an obscure part stand out.

On the whole, it provides an interesting feature.

Fr.

"THE EVANGELIST."

PRODUCED BY LUBIN. FOUR REELS.

Released Jan. 17. V. S. L. E. Program.

Story—Adapted from the drama of Sir Henry Arthur Jones.

Scenario—Great.**Direction**—Extremely good.**Action**—Of the rapid fire order.**Suspense**—Well maintained.**Continuity**—Great.**Situations**—Strong.**Atmosphere**—Good.**Detail**—Average.**Ensemble Effect**—Pleasing.**Exteriors**—Correct.**Interiors**—Good.**Lighting**—Excellent.**Photography**—Very clear.**Camera Work**—Deserves the highest praise.**Acting**—Up to the standard.**Costumes**—Correct.**Box Office Value**—Should attract.

Remarks—This is a powerful drama and contains strong interest. The cast of players is excellent. On the whole it is a very good feature.

Fr.

DANIEL FROHMAN PRESENTS

John Barrymore IN

"Nearly A King"

A COMEDY OF ROMANCE AND ADVENTURE

By WILLIAM H. CLIFFORD

In Five Parts

Released Feb. 10

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President.

DANIEL FROHMAN, Managing Director

EDWIN S. PORTER, Treas. & Gen. Mgr.

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Canadian Distributors, Famous Players Film Service, Ltd.

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PICTURE PLAY REPORTS.

"THE FOURTH ESTATE."

PRODUCED BY FOX FILM CORP. FIVE REELS.

Released Jan. 16. Fox Film Corp.

Story—Adaptation of Joseph Medill Patterson's play of the same name. Modern melodrama.

Scenario—Good.

Direction—Frank Powell has worked wonders with the material at hand.

Action—Not a dull moment.

Suspense—Well maintained.

Continuity—Logical and smooth.

Atmosphere—Realistic.

Detail—Special attention has been given to the interiors, which are accurate in every way.

Ensemble Effect—Good.

Exteriors—Correct.

Interiors—Excellent, especially those showing the newspaper plant.

Lighting—Good.

Photography—Good.

Camera Work—Standard.

Acting—Average.

Costumes—Correct.

Box Office Value—Should draw well.

Remarks—Clifford Bruce and Ruth Blair handle their respective roles in an admirable manner. As a play on the speaking stage, "The Fourth Estate" was fairly successful, but in screen form it is far more entertaining, and on the whole can be termed a first rate feature. Rik.

"MADAME X."

PRODUCED BY HENRY W. SAVAGE. FIVE REELS.

Released Jan. 14. Pathé Exchange, Inc.

Story—Adapted from the play of the same name. Drama.

Scenario—Excellent.

Action—Smooth.

Direction—Very good. George Marion deserves much praise.

Suspense—Throughout the six reels the situations are so intense that you are overwhelmed.

Continuity—Well maintained, always interesting.

Atmosphere—Unusually good.

Detail—Correct.

Ensemble Effect—Powerful.

Exteriors—Well chosen.

Interiors—Very good, especially the court room scene.

Lighting—Good.

Photography—Very good.

Camera Work—Good.

Acting—Excellent.

Costumes—Correct.

Box Office Value—The prestige gained as a stage attraction will help materially at the box office.

Remarks—Dorothy Donnelly gives a brilliant characterization in the title role, and is to be commended, as there are many artists who would have a tendency to overdo it. Charles Bunnell is deserving of worthy mention for his intelligent and artistic portrayal of Perrissard. "Mme. X," as a feature film, is a valuable piece of property. Rik.

"AS A WOMAN SOWS."

PRODUCED BY GAUMONT. FIVE REELS.

Released Jan. 24. Mutual Film Corporation.

Story—Modern drama.

Scenario—Very good.

Direction—Extremely good. Carefully planned.

Action—Rapid.

Suspense—with the exception of the last reel it is well maintained.

Continuity—No lulls. The scenes follow each other logically and interestingly.

Atmosphere—Correct.

Detail—Nothing is overlooked.

Ensemble Effect—Great.

Exteriors—Well chosen.

Interiors—Very elaborate.

Lighting—Good.

Photography—Corking.

Camera Work—Good.

Acting—Could not be better.

Costumes—Correct.

Box Office Value—The plot is strong and the cast is excellent, Gertrude Robinson, especially, showing to advantage in her intelligent and able interpretation of the role of Milly Hayward. The

picture should be a success from a box office standpoint.

Remarks—For the better houses this feature should prove an ideal attraction. Jem.

"THE MISLEADING LADY."

PRODUCED BY ESSANAY. SIX REELS.

Released Jan. 8. V. L. S. E. Program.

Story—Adaption of Charles W. Goddard's and Paul Dickey's play of the same name.

Scenario—Good.

Direction—Technically correct.

Action—Interesting.

Suspense—Good.

Continuity—Even and well maintained.

Atmosphere—Right.

Detail—O. K.

Ensemble Effect—Good.

Exteriors—Well chosen.

Interiors—Elaborate.

Lighting—Fair.

Photography—Good.

Camera Work—Average.

Acting—Fine.

Costumes—Correct.

Box Office Value—Has plenty of merit.

Remarks—It is difficult to recognize the play in the screen version as they bear no resemblance to each other.

Much praise is due Mr. Walthal for his splendid and masterful performance, and it can safely be said that his interpretation of the role of Jack Craigen could not be improved upon. Jem.

"WHAT WILL PEOPLE SAY?"

PRODUCED BY POPULAR PLAYS AND

PLAYERS. FIVE REELS.

Released Jan. 3. Metro Pictures Corporation.

Story—Adaptation from the novel by Rupert Hughes. Melodrama of modern society.

Scenario—Fairly good.

Direction—Good.

Action—Interesting, with occasional lapses, which tend to confuse.

Suspense—Seems lacking.

Continuity—A trifle jerky.

Atmosphere—Correct.

Detail—Close attention to detail is shown.

Ensemble Effect—Good.

Exteriors—Artistically good.

Interiors—Convincing.

Lighting—Far better than the average, and deserving of much praise.

Photography—Excellent.

Camera Work—Of a high order.

Acting—Very good.

Costumes—Correct.

Box Office Value—The featuring of Petrova's name should prove of distinct value, in fact this star's name would help many an inferior photodrama, and coupled with the odd title, the outlook for "What Will People Say?" seems very bright.

Remarks—The author seems to have left much to the imagination, and the film story at times becomes very ordinary. Petrova has ample opportunity to exploit her versatility, and the role of Willie Enslee, as played by Fraulein Fraunholz, is admirably portrayed. Jem.

Dorothy Bernard, who is at present on the Coast working in a feature picture with William Farnum, has become interested in botany, and is rapidly making a collection of the flora of California. Every new specimen she obtains she presses between the leaves of a book and begins the study of its life, habits and any item of general interest connected with it.

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MEYER COHEN, Mgr.

BOSTON.

Three important changes in the local theatrical bill of fare are noted for week of Jan. 24. One of the offerings has its first metropolitan performance on that date; another its first Boston appearance, and the third is a notable revival. More good things are announced for the week following.

HOLLIS (Charles Frohman, Rich & Harris, mgrs.)—“Oklahoma,” a new play, by George Scarborough, and produced by David Belasco, in conjunction with the Charles Frohman forces, will have its first metropolitan performance at this house 24. The cast includes: John Miltern, William Courtleigh, Lowell Sherman, Edward J. Snader, Curtis Cooksey, H. G. Carleton, George West, Leonore Ulrich, Ethel Benton and Isabel O’Madigan. Engagement is for two weeks.

SHUBERT (Wilbur-Shubert Co., mgrs.)—E. H. Sothern begins 24 a three weeks’ engagement with his revival of “David Garrick.” During the second and third weeks the bill will be “The Two Virtues.”

MAJESTIC (Wilbur-Shubert Co., mgrs.)—“Ruggies of Red Gap,” will have its first local appearance at this house 25.

YE WILBUR (Wilbur Theatre Co., mgrs.)—“It Pays to Advertise” is now in its second week.

PLYMOUTH (Fred E. Wright mgr.)—This is the fifth and final week of “A Full House.” Julia Arthur will appear 31, in “The Eternal Magdalene.” Although the seats for the engagement have not been put on sale as yet, the demand for reservations has been very large.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—Sixth and farewell week of Montgomery and Stone, in “Chin-Chin.” House sold out for the week. Henry W. Savage’s production of the new comic opera, “Pom-l’om,” with Maxi Hajos as the prima donna, is the next attraction. The company includes: Carl Gantvoort, Tom McNaughton, Tom Walsh, William Eville, Charles Angelo, Christie Dane, Jose Intropidi, Edith Day and Blanche Terrill.

TREMONT (Jno. B. Schoefel, mgr.)—Third week of “Daddy Long Legs,” with Henry Miller and Ruth Chatterton in the leading roles. Excellent business is the rule.

PARK SQUARE (Fred E. Wright, mgr.)—“Under Fire” is in its fourth week.

COPLEY (Copley Theatre management)—“The Night Before” will remain here a fortnight longer.

CASTLE SQUARE (John Craig, mgr.)—“The Woman Hunter” has proved so strong an attraction that the engagement has been extended. This is the third week. The pseudonym of Giles Manton, the author, is said to belong to a well known actor.

WALDRON’S CASINO (Charles H. Waldron, mgr.)—Week of 24 the new Star and Garter Show. Last week for Billy Watson’s Big Girlie Show was very big financially. Golden Crooks is coming.

GAETY (George R. Batcheller, mgr.)—The Harry Hastings Show had a splendid engagement. For current week the Liberty Girls are here. Week of 31, Follies of the Day.

HOWARD (George E. Lothrop Jr., mgr.)—Cabaret Girls Burlesques and the following vaudeville acts: Rako and partner, Melody Four, Barnes and Barnes, Brady and Mahoney, Kola, Collins and Manning, and Mike Scott. Follies of Pleasure coming.

KEITH’S (Robert G. Larsen, mgr.)—Bill 24-29: Mrs. Langtry, assisted by Leopold Stark and Lionel Atwill, the Farber Girls, Anna Laughlin and Chas. Gaxton, Flanagan and Edwards, Ota Gygi, Minnie Review, Kramer and Morton, Lady Alice’s Pets and Lunette Sisters.

LOWE’S NEW ORPHEUM (Victor J. Morris, mgr.)—Bill 24-26: Murphy and Foley, Julia Edwards, Black and White Revue, Joe Welch, Billy “Swede” Hall and company, Frank Terry and Kawana Brothers. For 27-29: Mildred Haywood, Kay, Bush and Robins, Wm. O’Clare and the Shamrock Girls, Ford and Truly, “The Yellow Peril,” Castino and Nelson, and Schianni and Grovill.

LOWE’S GLOBE (Frank McGehee, mgr.)—Bill 24-26: John Buckley, Marie Benton, Etta Bryan and company, Eddie Foyor, and Mennetti and Sidelli. For 27-29: Marconi Brothers, Holden and Herron, H. B. Toomer and company, Cadets De Gascoigne, and Julia Edwards.

LOWE’S ST. JAMES (Joseph Brennan, mgr.)—Bill 24-26: Casting Mellos, H. B. Toomer and company, Bernard and Shaw, Cadets De Gascoigne, and Kay, Bush and Robinson. For 27-29: Kawana Brothers, Connolly Sisters and Berger, Etta Bryan

and company, Eddie Foyor, and Black and White Revue.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Bill 24-26: Sylvia, Kawana Jeps, Harmony Girls, Bowdoin Square Players, Pete Griffin, and Francis Wilson. For 27-29: Wesley’s sea lions, Ziska and company, Johnnie Bell, Bowdoin Square Players, and Ben Bernard.

GORDON’S OLYMPIA (John E. Comerford, mgr.)—Bill week of 24: La Belle and Williams, Johnna Dove, Marietta Craig and company, Venetian Four, Mabel Wyne, and Travilla Brothers.

SCOLLY SQUARE (A. H. Malley, mgr.)—Bill 24-29: Girard and Gorderas, Manda, Henry Frey, Eight, Forget-Me-Nots, Cook and Stevens, and Victor’s Musical Melange.

BIJOU (Harry Gustin, mgr.)—Soloists: Margaret Millea, Henry and Alessandro Alberini. Feature pictures: Edwin Stevens, in “The Man Inside,” and Olga Petrova in “The Heart of a Painted Woman.”

BOSTON (Mr. Isenberg, mgr.)—Triangle photo-plays and Fadette Orchestra.

PHILADELPHIA.

“Pollyanna” is the only novelty in store for the playgoers week of Jan. 24. It follows John Drew at the Broad.

BROAD (Nixon & Zimmerman, mgrs.)—“Pollyanna” has its first local view 24. John Drew, in “The Chief,” departed 22, after a very successful fortnight’s stay.

LYRIC (Lawrence Blumberg, mgr.)—“The Passing Show” was voted by the capacity houses last week as the best ever. The second week starts 24.

ADELPHI (Leonard Blumberg, mgr.)—There is a great deal of realism to “Sliners,” that fine audiences enjoyed last week. The play was capitally acted.

GARRICK (Charles C. Wanamaker, mgr.)—“On Trial” continues to evoke great interest, with big houses as the rule. The fifth week begins 24.

FORREST (Nixon & Zimmerman, mgrs.)—Julian Eltinge, in “Cousin Lucy,” was greeted by fine houses last week. The second week begins 24.

WALNUT (Edgar Strakosh, mgr.)—Herman Timberg, in “School Days,” 24-29. “A Fool There Was,” splendidly acted, with Olin Field as the vampire, and F. B. Herstone as the husband, drew houses of fine size last week.

KNICKERBOKER (Wm. W. Miller, mgr.)—The stock produces “Inside the Lines” 24 and week. The play is new to this city. “The Natural Law” had two weeks of excellent returns, ending 22.

AMERICAN (Sablosky & McGurk, mgr.)—The Arvin stock appears in “Within the Law,” 24 and week. “When We Were Twenty-one” was neatly done by the stock last week, to splendid houses. Ruth Robinson and Richard Carew, in the leading roles, did perfect work.

CHESTNUT STREET OPERA HOUSE (B. F. Keith, management)—The film production of Theda Bara, in “The Serpent,” 24 and week. Last week, “The Fourth Estate” (pictures) drew finely.

METROPOLITAN OPERA HOUSE (Alfred Hoeger, mgr.)—The Metropolitan Opera Co., in “La Boheme,” 25.

B. F. KEITH’S (H. T. Jordan, mgr.)—Eva Tanguay is the big card week of 24. Others are: William Morris and company, Marion Vade and company, Marie Nordstrom, Jack Wyatt and company, Wood and Wyde, “The Little Stranger,” Harry G. Rudolf, Marlo and Duffy, and moving pictures.

NIXON (Charles E. Thrupp, mgr.)—Week of 24: Owen McGlynn, Four Slickers, Webb and Burns, Duncan and Holt, Maxixe Pros, and moving pictures.

W. PENN (Wm. W. Miller, mgr.)—Week of 24: Moore, Gardner and Rose, Marshall Montgomery, Eva Shirley, Mr. and Mrs. Gordon Wilde, Six Malvern Comiques, Kennedy and Kramer, and moving pictures.

COLONIAL (Fred Leopold, mgr.)—Week of 24: Ned Nestor and company, Great Leon, Plicer and Douglas, Howard, Kibble and Herbert, “The Real Mr. Q,” Moss and Frey, Powder and Capman, MacRae and Clegg, Pederson Bros., and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week of 24-29: “The Fe-Mall Clerks,” Margaret Nelson and company, Roxy La Rocca, Marie King Scott, Flo and Ollie Walters, Mystic Hanson Trio, and moving pictures.

GLOBE (Sablosky & McGurk, mgrs.)—Week of 24: Klein Bros., Minstrels, Delmore and Lee, Olive Briscoe, Jarrow, Charles Del Caccio Players, Weston and Young, Masked Athlete and the Lady,

Cecil Dunham, Ed. De Carlo and company, Wm. Hercher, and moving pictures.

GRAND (W. D. Wegeforth, mgr.)—Week of 24-29: Willard, “Fascinating Flirts,” Brown, Harris and Brown, Edmund Gingras and company, Clemens and O’Connor, Lew Fitzgibbon, and moving pictures.

CASINO (Wm. M. Leslie, mgr.)—The Social Maids 24 and week. The Smiling Beauties were topnotchers to big crowds last week. Zella Russell was also much in evidence, as she entertained greatly and sang finely.

GAYETTY (Joseph Howard, mgr.)—The Yankee Doodie Girls 24-29. The Queens of Beauty had no cause to complain of the patronage 17-22.

TOCADERO (Robt. Morrow, mgr.)—The Auto Girls 24-29. The Charming Widows provided an exhilarating show to large numbers last week. The runway leading into the orchestra was voted all right by the crowds.

PEOPLE’S (Harry Brown, mgr.)—The Maids of the Orient 24-29. The Rector Girls gave a bright and snappy show to houses of fine size last week.

DUMONT’S (Frank Dumont, mgr.)—The feature last week was a review of the Gilbert & Sullivan operas, bringing out the singing qualities of the company in great style. There was also the “Grip” burlesque, which was handled in great style. Eddie Cassidy’s return was heralded by big applause. Charlie Boyden, Bennie Franklin and a host of others also contributed to the enjoyment.

CINCINNATI.

Cincinnati is likely to be in the cycle of American cities to celebrate its Shakespeare tercentenary. A revival of some of the Bard of Avon’s plays at Eden Park, with its great amphitheatre, is planned for June. Twenty-five organizations are already lined up in co-operation to carry out the pageant. Frank Laceller, organizer, addressed delegates from all these bodies at the Chamber of Commerce, Jan. 18, and a permanent Shakespeare Tercentenary Celebration Association will be the outcome of the meeting. A community masque, written by Percy MacKaye, is one of the features to be adopted.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—“On Trial” 24. Last week, George Arliss, in “Paganini.” “Watch Your Step” follows 31.

LYRIC (Carl Hubert Heuck, mgr.)—Robert Louis Stevenson’s “Treasure Island” 23. Oreste Vassella’s tuneful opera, “The Road to Mandalay,” last week. “Within the Loop” 30.

B. F. KEITH’S (John F. Royal, mgr.)—Bill 23-29, 30: Gus Edwards’ “Song Revue,” with Little George and Cuddies; Milt Collins, Mme. Adelaide Herrmann, Charlotte Parry, Mary Melville, Dingie and Corcoran, Roy Huling and his seal. Pathé weekly.

NEW EMPRESS (George F. Fish, mgr.)—Bill 23-29, 30: George Arliss, “Madam Butterfly,” “I Pagliacci,” “Orfeo,” and “La Bohème.”

MUSIC HALL—Boston Grand Opera Co. come Jan. 21-Feb. 2, with the Pavlova Russ Ballet, presenting: “The Love of Three Kings,” “Madam Butterfly,” “I Pagliacci,” “Orfeo,” and “La Bohème.”

GERMAN (Otto Ernest Schmidt, mgr.)—The German Stock Co. will present Sudermann’s “Stein unter Stein,” 23.

OLYMPIC (Harry Hart, mgr.)—The Tip Top Girls come 23, following the Faustian Flirts. Lady Buccaneers 30.

PEOPLE’S (William Hexter, mgr.)—The City Belles will be the title under which the stock burlesque will appear 23. Last week the Gay Gotham Girls created a sensation in “The Naked Truth,” a gallery of living art studies.

LITTLE PLAYHOUSE (Helen Shuster Martin, director)—The Little Playhouse Company, Karl Dietz, director, offers Henrik Ibsen’s “Little Eyolf,” 25-27.

RUTH ROBINSON

LEADING WOMAN

American Theatre
Philadelphia, Pa.

